SCREEN RADIO MUSIC STAGE

VARIETY

Published Weekly at 154 West 46th Street, New York, N. Y., by Variety, Inc. Annual subscription, $10. Single copies, 25 cents.
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VOL. 150 No. 6 NEW YORK, WEDNESDAY, APRIL 21, 1943 PRICE 25 CENTS

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Phoney 'Bookings' of U.S. Names For So. America Bring Sharp Warnings

Buenos Aires, April 1.

Practice of radio stations, theatres and niteries in many parts of South America to announce bookings of name attractions from the U. S. without any basis to go on has caused reputable broadcasters and agents here to warn U. S. personalities against even correspondence with unknown agents or outlets south of the border.

Announcements are often made by Latin stations merely to up prestige and to hook in other talent or sponsors, it's pointed out, even though station or agency knows from the start that there exists one chance in a thousand they'll be able to make good on the promise.

One Buenos Aires outlet which has done same thing previously is currently spreading its exclusive deal with a top-name fiddler due here later this year. Violinist is under contract to an entirely different organization arranging a deal with an opposition outlet, but original station isn't a bit worried about being forced to make denials, figuring that initial publicity is worthwhile.

Another case in point was announcement by several outlets not long ago that Deanna Durbin was coming to South America under exclusive deal to them. Checkup showed screen star had no knowledge of any such deals or any intention of making a latino tour.

General Motors to Tour All-Pro Revue Among Its 40 Plants As Morale Aid

An all-professional revue is being produced by Soundmasters, commercial film producers, for General Motors, with assurances of a six-month tour that may be extended to possibly a year or more.

GM flouts any idea that it is going into show business. The idea of a musical show for the amusement and inspiration of its vast number of employees appeared to stem from the success of 'This Is the Army.'

There are 40 GM plants in cities from coast to coast and the untitled revue will play theatres in those stands, no admission to be charged, tickets being distributed to people working in the plants. It's possible that after the GM 'circuit' is completed, the show will be taken over by the Navy and, if so, the playing time would be virtually indefinite.

L. M. Corcoran, vice-president of Soundmasters, is in charge of production. Soundmasters has been making commercial films for GM for years, pictures being shown to employees in conjunction with vaude shows. About three years ago a special revue was presented in Detroit for the automotive outfit, which is now entirely devoted to war machines.

Owen Murphy, former legit author, is writing and composing the revue, which he will direct. Loretta Jefferson, who is associated with Bob (dance stager) Alton, will stage the dances and Raymond Sovey will design the settings. In addition to the cast there will be a chorus of between 16 and 24 girls.

Josy Baker Much Alive; Entertaining in N. Africa

North Africa, April 3.

Editor, 'Variety':

Determined to find out what I could over here about the demise of Josephine Baker, which 'Variety' reported last November, I found my plans somewhat upset when one of our American Red Cross Service Clubs for enlisted men announced as a feature of their official opening, 'Songs by Josephine Baker.' And what a performance—working with a pickup band of talented G. I.'s! Her remark that she was still alive was hardly necessary.

Her three numbers, including 'J'ai deux Amours,' set the place afire, even though she was not in very good voice and wore a lengthy gown.

Yours for Advance Obituaries,
Jack Morrison,
A. R. C. Program Director.

('Variety' did a Mark Twain in prematurely reporting Miss Baker's death, but it was with the knowledge and assistance of the Harlem newspers which, too, had heard the 'news,' an erratum which all concerned are glad to acknowledge.—Ed.)

Gosch to Pic Produce

Hollywood, April 20.

Martin Gosch, producer of 'Camel Comedy Caravan' radio show via CBS, has been signed by 20th-Fox as an associate producer.

The studio is allowing him to finish out the season with Camel.

Two Deals Breached, Sez Hopper in 495G Suit Vs. Jergens, L&M

Los Angeles, April 20.

Two radio agreements with Hedda Hopper last November that failed of consummation is the basis of a damage suit for $495,000 by the film columnist-commentator against Lennen & Mitchell agency and the Andrew Jergens Co. Four separate causes of action are listed in the complaint filed for Miss Hopper by attorney Martin Gang in Superior Court, comprising the alleged repudiated agreements and charging Jergens with inducing the agency to void the contracts.

Deals assertedly negotiated with Miss Hopper were for her replacement of Walter Winchell when he was abroad on a tour of duty for the Navy and a show of her own to have replaced 'The Parker Family.' Three war analysts were substituted for Winchell and 'The Parkers' were continued.

Damage action asks $7,500 for the alleged abrogation of the Winchell deal and $487,500 for the scuttling of her own program, adding up to $495,000 for asserted breached agreements.

ABBOTT-COSTELLO DUE BACK ON RADIO IN SEPT.

Bud Abbott and Lou Costello will be back on the air for Camel cigarets in September, all evidences pointing to Costello's recovery by that time from an attack of rheumatic fever which has laid him up the past two months. The pain and temporary paralysis in Costello's arms and legs have completely disappeared, but he will remain a bed patient until the summer. Edward Sherman, A. & C.'s personal manager, is currently east working on plans for their fall resumption.

At the same time as their return to the air, Abbott & Costello will begin fulfilling a backlog of film commitments for Universal, to which they are contracted, and two outside pictures set with Metro.

A few months before taken ill, Costello signed for a health insurance policy, at a $2,600 yearly premium. On this policy Costello is collecting $1,000 weekly, plus all medical expenses, with the term of the policy extending as long as 104 weeks.

It will cost money to defeat Germany, Japan and Italy. Our government calls on you to help now.

Buy war savings bonds or stamps today. Buy them every day if you can. But buy them on a regular basis.

CBS' Moscow Rep Details How U.S. Pix Click in USSR

(Following comments on the current tastes of Moscow film-goers, transmitted in advance by cable to CBS' N. Y. headquarters, was to have been broadcast from Moscow as part of the network's 'World News Today' program Sunday matinee (18), but reception trouble intervened.)

By BILL DOWNS

Moscow theatre-goers like American films. Any kind. There's an old Lawrence Tibbett film whose American title I've forgotten, but in Russian called 'Thrilled by You.' And suburban theatres for the past two years have been showing Deanna Durban's '100 Men and a Girl.' People get up six o'clock in the morning, stand front of boxoffices to get a seat to see a Walt Disney reel.

These American films are the closest link people in United States have with Russian people. I was talking to official Soviet film commission the other day. He said his

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BEN BERNIE'S UPBEAT

Hollywood, April 20.

Ben Bernie has left for the desert to convalesce.

After having been under respiratory treatment 11 weeks following a heart attack, the oxygen tent was removed from the bandleader's hotel suite this week, and he was permitted to depart for recuperation.

METRO'S GINNY SIMMS

Hollywood, April 20.

Ginny Simms, vocalist and m.c. of the 'Johnny Presents' program on CBS, has been signed to a term contract by Metro.

She will be used in musicals and given a star buildup.

This Is the Season for Easter Eggs

By ALAN LIPSCOTT

This is the season for Easter eggs,
For the same old stuff, from the same old kegs.

You'll hear radio gags about rabbits,
And their multiplying habits.

The Easter parade and wifey's bonnet,
With a victory garden on it.

Papa's new spring slacks,
From 10th avenue Sacks.

The hit of the parade—Uncle's clothes—
(There's a sign on his back, Eat at Joe's).

The stingy man on the village green,
Who, instead of an egg, rolled a jelly bean.

The dumb dame, with her face all scratched,
She rolled an egg, already hatched.

And the egg that was no egg at all,
But a chocolate covered billiard ball.

There's bound to be one about the two-time gent,
Who gave up his stenographer for Lent.

Yes, Easter is here, with the hours of showers,
Of stockolas about eggs, bunnies, fashions and flowers.

And—for many gagmen from the Great Lakes to the Isthmus*—
Easter will be Christmas.

** Excluding Mexico, Guatemala, Honduras, Nicaragua, Costa Rica and Panama, where you cannot find a single gagman—according to Bob Hope.*

'Varietyese' as Military Code

The role 'Variety' is playing among the Signal Corps men stationed at Alaskan bases in the communicating of messages was disclosed yesterday (Tuesday) by Capt. Russell Swann, the magician, now attached to the Northwest Service Command of the U. S. Army as a special service officer.

Swann, in New York en route to Lexington, Va., for a four-week refresher course, prior to hopping back to Alaska, told how the terse, pithy 'Variety' construction and abbreviated wordage is studied carefully by the Signal Corps men, who are applying it to their telescoped military messages as a time-saving device. The copy of 'Variety' received by Swann, he said, is now circulated among all the Signal Corps men who eagerly await its arrival each week. 'It's almost compulsory reading now,' he added, 'and they're all getting into the swing of it.'

Pic Sets Closed To Scribes Who Close Columns to Films

Hollywood, April 20.

Art with an upper case 'A' is getting a lower case 'z' in publicity as far as a lot of syndicate and daily scribes are concerned. Various producers, directors and stars, addicted to a snooty complex known as artistic temperament, have closed their sets to the peasantry, such as reporters, columnists and syndicated writers.

The peasantry is taking it in stride and forgetting to write about a lot of pictures now in need of printed sustenance. Under the new methods of merchandising pictures that have been in the vaults for months after their completion, it takes a lot of newspaper cooperation with the publicity department to sell them to customers. Syndicate columnists are using their own judgment on the films made by the snooty set and ignoring them except for a few passing notices. It takes a lot of type to warm up a film that has been on ice for six months.

ILONA, TREACHER TO BE REPLACED IN 'FOLLIES'

Ilona Massey and Arthur Treacher are slated to be replaced in 'Ziegfeld Follies,' current at the Winter Garden, N. Y., at the end of May, when their contracts expire. Other names will replace, according to present plans.

One reason the revue remained out of town during extended tryout dates in Boston and Philadelphia was to inject better material for Treacher, but that effort was only partially successful. Miss Massey's appearance is considered an asset to 'Follies,' but it is generally agreed that hers is not a stage singing voice.

When the show opened, Milton Berle was starred over the title. Now Berle, Miss Massey and Treacher's names are spotted under 'Follies,' all three in the same size type as the title. Whether there was any controversy among the three leads over the billing is not reported.

'Follies' is playing to turnaway business, and when some extra-space ads appeared in the dailies last week there were some queries for the reason. Explanation is that the management aims to build up the advance sale as strongly as possible. Tickets are on sale into July. There are racks in the Garden boxoffice to accommodate 16 weeks of tickets, but agency allotments are limited to a month in advance of performance.

College Student, 11, On 'Info, Please' April 26

Cleveland, April 20.

Kenneth Wolf, who, though only 11 years old, is a student at Western Reserve university, is entering the battle of wits when stars of 'Information, Please,' take personal bows here April 26 for War Bond drive.

With Clifton Fadiman, Frank P. Adams, John Kieran and Oscar Levant, youngster will take part in broadcast piped from Public Music Hall by WTAM. Tickets will cost from $50 to $5,000 in War Bonds, with house scaled to sell for about $5,000,000.

Mary Not Contrary

Hollywood, April 20.

Mary Pickford, one of the founders of the Academy of Motion Picture Arts and Sciences, has withdrawn her resignation as a member.

Threatened pullout was caused by a misunderstanding over seating arrangements for this year's Awards dinner. Difficulty was ironed out after an explanation by Prexy Walter Wanger.

Todd-Stein-'Star And Garter' Film Package Deal

Michael Todd has sold the screen rights to 'Star and Garter,' current at the Music Box, N. Y., to Jules C. Stein, head of Music Corp. of America, for $100,000. Included in the deal are the services of Gypsy Rose Lee, as a performer in the film, for which she will receive $50,000. Deal also includes a 25% cut of the film's profits to go to Todd.

Stein, who gave Todd a $50,000 down payment, will in turn sell the picture rights, Miss Lee and other performers and technicians to one of the film companies as a package. As Stein has been closely associated with RKO, that's probably the studio which will get it.

Todd himself left for the Coast the past weekend with Spyros Skouras, head of 20th-Fox, which studio bought his 'Something for the Boys' for $305,000. Company, which also partly financed the Cole Porter musical to the extent of $67,500, has been trying to sign Todd to a film producer contract, offering him as high as $4,000 a week for such a stint. This Todd has turned down, preferring to remain on his own and not be tied up with any one company.

Todd, Jed Harris West

Hollywood, April 20.

Huddles were held here over the weekend by Spyros Skouras, Joseph M. Schenck, William Goetz, Jed Harris and Mike Todd, understood to be about Broadway shows aimed at later film production.

Harris and Todd are both bankrolled, at least partially, in their stage productions by 20th-Fox.

P. A. Goodale Tosses Agent Wurtzel for $21,324 Loss

Los Angeles, April 20.

Georgie Goodale, publicity man, was awarded a verdict of $21,324.97 by a jury in Superior Court in his suit against Harry Wurtzel, talent agent, involving the services of Gene Autry, cowboy film star, now in the Army. Goodale is also in the Army, a private.

Goodale had sued for $25,000, claiming he had introduced Autry to Wurtzel in 1936, which resulted in a contract by which Wurtzel became the cowboy actor's agent. The introduction, Goodale contended, carried with it a promise of remuneration. Wurtzel denied making any promises.

Wolves Must Be Howling

Hollywood, April 20.

Columbia is running a female boarding house for the production period of 'Cover Girl,' with 15 New York models parked in huge mansion, with Anita Colby, a model herself and technical advisor on the film, chaperoning the glamour gals.

Models making their screen debuts are Dusty Anderson, Betty Jane Graham, Peggy Lloyd, Cecilia Meagher, Helen Mueller, Eileen McClory, Betty Jane Hess, Martha Outlaw, Francine Counihan, Rose May Robson, Susanne Shaw, Cheryl Archer, Karen X. Gaylord, Jean Colleran and Dicki.

MARSHAL'S NEW PACT

Hollywood, April 20.

David O. Selznick tore up Alan Marshal's actor contract, which had two years to run, and handed him a new seven-year term ticket.

Marshal's first job on the new deal is the male lead opposite Irene Dunne in 'The White Cliffs of Dover' at Metro.

WAR PIX UPSET BOOKERS

Jergens Again Clips Winchell Script But Insists on Holding Columnist

Walter Winchell's relations with his sponsor, the Andrew Jergens Co., became a little more strained last weekend when the account's designated censor, James Andrews, of the Lennen & Mitchell agency, eliminated a page from the columnist's prepared script. The item had to do with President Roosevelt and was contained in what Winchell had hoped to introduce as a new feature of the program titled 'Aesop's Fables.'

Jergens has an option coming up on Winchell June 1 and, if the columnist refuses to accept, the account could technically keep him off the air until the end of 1945. Jergens has already intimated that it has no intention of letting him go to perhaps a competitive account after building him up on the air for 10 years, and it is reported as also having indicted its willingness to go on paying him $5,000 a week for the balance of the contract without the benefit of his services.

Jergens has taken the position that Winchell must refrain from including any political comment or partisanship in his broadcasts, particularly concerning a fourth term for the President.

It was obvious from Winchell's manner of delivery Sunday night (18) that something had happened just before he went on the air. He sounded listless and, as some comments had it in the trade the following day (Monday), his approach to the task suggested an air of both frustration and defeatism.

Winchell disclosed Monday (19) that he plans to print the censored

(Continued on page 13)

SCHNOZ BACK AT METRO, 2 PICTURES PER YEAR

After going into high in New York on radio and at the Copacabana, N. Y. nitery, Jimmy (Schnozzle) Durante is due for another fling in Hollywood and according to present plans will leave for the Coast late next month. Lou Clayton, his manager, who arrived from the west Monday (19), set a two-picture per year deal with Louis K. Sidney, for Metro, dependent on certain riders, and the contract is due from the studio this week for signaturing.

Marvin Schenck of Metro's eastern office recommended Durante for a termer. He is slated to be in 'A Tale of Two Sisters,' which is to star Kathryn Grayson, with 'Ziegfeld Follies' to follow. Understood the terms of the contract will leave Durante free for activities outside the studio. That particularly pertains to radio, Schnoz having a term agreement with Camel cigarets, which calls for at least six more broadcasts and continuance after the summer.

Durante was offered another extension at the Copa and is a possibility in the night spot in the fall. He winds up there next week and goes into the Capitol stage show next Thursday (28) where he will appear for two weeks, a third being likely.

Gracie Fields Setting War Tour in England

Gracie Fields is slated for three months back in England this summer, to entertain troops, factory workers, etc.

Meantime, her husband, Monty Banks, former film director, is yenning opening an east side N. Y. class bistro, with an 'exclusive' and new catering idea.

SALLY SEZ 'NO SEX'

Miss Rand Wants Conservative Publicity—But Submits Sexy Pix

Chicago, April 20.

Sally Rand, who is booked to open at the Brown Derby here April 26, wrote the latter's press agent and asked him to please keep sex out of all publicity stories on her.

She then sent him a set of some of the sexiest pictures he ever saw.

Metro's Alan Reed

Alan Reed, radio and legit actor, has signed a Metro term contract and reports July 1 in Hollywood.

He's currently in 'The Pirate,' with the Lunts, at the Martin Beck theatre, N. Y., and is a regular on the Fred Allen, 'Duffy' and 'Abie's Irish Rose' programs, besides making frequent appearances on the Philip Morris 'Playhouse' and other shows.

No Fire-Proofed Canvas Stymies Sunbrock Circus

Larry Sunbrock's proposed permanent circus on West 50th street, N. Y.—parking lot back of the Roxy—has been stymied, temporarily at least, by his inability to get fireproofed canvas that meets with the requirements and tests of the N. Y. Board of Standards & Appeals. Sunbrock appealed to the latter after objections had been raised by the N. Y. Building Department to plans for the tent structure.

Sunbrock was to have opened his circus this coming Saturday (24), but that's now out. Most of his plans were set, including the contract for the construction of a concrete foundation, purchase of electrical equipment and hiring of acts and animals.

According to the Board of Standard & Appeals, Sunbrock is up against the exigencies of war and is unable to secure the type of canvas exterior that will take fireproofing. Sunbrock finally purchased a tent second-hand, but this was chock full of highly inflammable parrafin. The latter was removed and the canvas flameproofed, but it hasn't been able to take the rigorous tests insisted upon by the board. On the other hand, Sunbrock's materials for the tent exterior have taken the tests okay.

Resent Repeated Use Of Good But Now Too Familiar War Clips

Repeated use of the same outstanding newsreel shots in nearly every war feature now being turned out in Hollywood has brought adverse criticism in the trade by eastern production and censor executives. They fear adverse reaction from film theatre patrons resulting from continued use of the same shot since the average patron is apt to think there's plenty faking in features. Judicious dovetailing of newsreel material into features has been done for years but it's being overdone currently, officials fear.

Two lucky 'shots,' one showing a plane crashing on land and bursting into flames and the other depicting a Nazi airplane plunging into the English channel and doing a couple of unusual flips, are the clips most frequently employed. Being outstanding airplane thrillers from the present World War, nearly every feature producer finds occasion to insert them. Reported in newsreel circles that there now are several others equally as awe-inspiring available but feature producers either haven't learned of them or are not bothering about buying them up.

Fact that all five U. S. newsreels get practically the identical footage from covering the present warfare is responsible for virtually every American producing company obtaining these prize shots. Only difference is that some producers have bought them from different newsreel companies or, as in the case of Universal, Paramount, 20th-Fox, Metro and RKO, simply picked them up from their own newsreel subsids.

STRONG B.O. BUT UNBALANCED FARE

Underground movement in Norway, Czechoslovakia and other parts of Nazi-dominated Europe is giving U. S. circuit operators a mild case of the jitters as the number of war zone pictures backed up in close consecutive order for booking continues to grow. As a result of large number of war flickers, some identical in theme, going into release at the same time, difficulty or providing balanced entertainment in picture houses mounts.

One circuit exec found last week that he had 10, possibly 11, heavy war dramas pencilled in for the same number of consecutive weeks, thus taking bookings well into the summer with similar type of product all through his chain.

Despite that many of these pictures are assured of strong to big boxoffice, situation is not regarded as healthy because it results in a sameness of fare which may jade public appetite. Bookers would prefer to alternate war stuff with lighter material, where it can be found.

Situation points up a minor revolt which has been smoldering among film producers and distributors against distribution of too many Government pictures. Contention is that screen is already loaded with propaganda administered with entertainment sugar-coating and that additional material from Government sources would throw schedules completely out of balance, curtail attendance eventually and reduce the effectiveness of the picture house as an informative medium. Almost

(Continued on page 8)

Union 'Pressure' On the Screen?

Decision to proceed with production of the Eddie Rickenbacker biog by 20th-Fox, in face of threats from labor union officials, particularly the CIO, has become a matter of company policy which promises to have industry-wide repercussions.

CIO officials have advised 20th that 'if the picture is made appropriate action will be taken,' intimating that means of stopping showings of the film will be found.

20th-Fox toppers, it is reported, feel they are now in a position where they must continue with the production because,, if backing out, it would set a precedent for indirect censorship of the screen by unions.

Severity of pressure by labor unions on 20th is pointed up by the many conferences which both eastern and Coast company toppers have held to discuss the problem.

Labor's Big D.C. Hoopla To Deflate Rickenbacker

Washington, April 20.

Organized labor's protest against the speeches of Capt. Eddie Ricken-

(Continued on page 8)

SAM GOLDWYN MAY BE STYMIED ON NAVY EPIC

Washington, April 20.

Navy Department spokesmen here say that Samuel Goldwyn may have difficulty in making the Navy superspecial which brought him to town last week. The big ships are now on active service and cannot be brought back to quiet waters to parade before the cameras.

While the Navy has always been willing to get together with Hollywood on a film epic of the service, it can't convince the enemy that the war should be held up while a film is being made. Among those Goldwyn spoke with last week were Lowell Mellett, chief of the OWI film section, and Frank Knox, Secretary of the Navy.

Goldwyn, with his wife (Frances Howard) was in New York for only two days, Thursday and Friday, and has since returned to the Coast.

Film Studios, Radio Most Affected In Show Biz By Job Freeze Order; Vaude, Legit, Niteries Untouched

Washington, April 20.

The War Manpower Commission's partial job-salary freeze of Saturday (17) directly affects the film studios and radio broadcasting but otherwise does not touch show biz. Unaffected are film distribution and exhibition, vaudeville, legit, niteries, circuses, carnivals, etc. Newspaper or magazine publications are likewise affected.

So far as picture production and broadcasting are concerned, no one—actor, director, union technician, stenographer, etc.—may shift from one employer to another for more money without specific approval of the local WMC.

There is one possible loophole in this which would aid some film stars, Lawrence V. Appley, executive director of the Manpower Commission, told 'Variety.' If, for example, an actor is now working on a picture at $400 a week, but if his legal salary ceiling under the Congressional salary ceiling law is $500, the actor may possibly be able to shift to another studio at $500 a week. This matter will have to be taken up locally and decided by Coast WMC officials.

Under the plan as laid down by Paul V. McNutt, WMC chairman, no picture production or broadcasting employee or official may go from picture-making or broadcasting, essential occupations, to non-essential activities for more money. But he can transfer for the same or less money.

On the other hand, anyone now

(Continued on page 54)

Col. Bill Keighley OK

Washington, April 20.

Lieut.-Col. William Keighley, ex-Hollywood director, is back in harness as chief of the film division of the Army Air Corps, following siege of illness at the Walter Reed hospital here.

Mrs. Keighley (Genevieve Tobin) has been very active in the city's civilian defense work, for which she is garnering kudos from the Washington press.

Gov't Revises Wag Gov't Revises Pay Rules in Line With

Washington, April 20.

Internal Revenue Bureau is revising its salary stabilization regulations as the result of Congressional lifting of the $25,000 lid. Archie Burford, chief of the Salary Stabilization Unit, who has been in a huddle all week with Commissioner Guy Helvering, expects the amendments to be announced in about a fortnight.

It is understood that the changed regulations will clarify just how much big figures in films, radio and other branches of show biz may receive—in other words, just where the ceiling now stands for big earners. There will be no check-rein on how show biz shall make up to its stars and execs the difference between what they have received since Jan. 1, and what they would have been paid if there had never been a ceiling. This may be handed out

(Continued on page 18)

Kids Now Hep to Bands' Trade Problems As Well As Their Music Styles

Questions thrown at Jimmy Dorsey and his band singers, Bob Eberle and Kitty Kallen, during a mass interview Saturday (17) morning at the Roxy theatre, N. Y. for high-school paper editors, were surprisingly tradey in many instances. Dorsey repeatedly was called upon to satisfy the youngsters' curiosity as to the problems bands face today in securing musicians and travelling. There also were several references to the controversy which has prevented musicians from making recordings. Petrillo seemed to be a familiar name to the majority of the kids.

Roxy staged the mass interview for school reporters from territory surrounding N. Y., and, despite the early (9 a.m.) hour and a steady rain, some 500 kids showed up.

Dorsey answered one query in a way that pointed up the attitude some leaders have taken in the past couple years toward heavy swing. Asked the ratio of ballad and jump arrangements in his library, the leader explained that he tries to keep a fairly equal balance, but that if jump arrangements predominated, 'we'd probably still be playing in Milligan, Nebraska.'

Seiler's War Diary Pic

Hollywood, April 20.

Lewis Seiler draws the director chore on the Islin Auster production, 'Gaudalcanal Diary,' starting May 10 at 20th-Fox.

Lamar Trotti will give the script a final polish.

Mrs. Truman Talley To Head CBS Show

Mrs. Truman Talley, widow of the late Fox-Movietone executive, will m.c. a Blue network variety show, titled 'Talley Time,' starting Saturday (24) in the 10:15-10:45 p.m. slot. It replaces 'Nothing Serious,' which has been switched to the Friday 7:05-7:30 p.m. period

Paul Lavalle and his orch, Marty May, vocalists Phil Brito and Patricia Ryan round out the 'Talley' cast. The show will also feature guests engaged in unusual New York occupations, especially those affected by the war.

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700 Performers Will Have Played Offshore for USO By Next Winter

Acknowledging the Office of War Information's public tribute to USO-Camp Shows, Inc., for its gigantic undertaking in routing its 'morale soldiers' around the various global war fronts, CSI execs responded last week with the equivalent of a 'thank you...but you ain't seen nothing yet!'

Behind the statement are plans for a 1943-44 winter program which, it's expected, will reach such proportions that the current offshore assignments by comparison, will take on the aspects of a minor circuit.

Whereas the OWI doffs its hat in recognition of the fact that 266 entertainers in 45 units have thus far been sent overseas, the CSI execs now point to its plans for an accelerated pace which, at the present rate, will have taken more than 100 units overseas by mid-winter, with the probability that upwards of 700 performers will have been sent abroad by that time.

Just how the extensive winter program is to be brought about, in the face of the draft inroads that are already making a serious dent in the CSI's entertainment roster, is one of the major headaches facing Camp Shows prexy Abe Lastfogel upon his return east from the Coast about May 15. While in Hollywood Lastfogel has succeeded in obtaining pledges from more than 2,000 film players who will give at least six weeks of their time to entertain at military concentrations throughout the country this year. But looking ahead to next winter and the necessity for lining up the vast pool of talent for its overseas operation is something else again, with the CSI prexy expressing the fear, 'I don't know whether there will be any actors left to build a show around.'

Flock of 4-Fs

Lawrence Phillips, exec v.p. for Camp Shows, says the problem will have to be solved via the wholesale recruiting of 4F's, actors over 38 and those within the draft range with dependents, until such time that they'll be called up by their draft boards.

The overseas program is already costing Camp Shows $100,000 a month, with virtually the entire amount going into transportation and

(Continued on page 18)

Show Biz Pays Last Respects to Tamara At Services in N. Y.

Show business paid its final respects to Tamara on Friday (16) when more than 500 persons filled the floral-bedecked chapel at Campbell's Funeral Parlors, New York, for the impressive services.

From all walks of life, but notably from show biz, they turned out to pay tribute to the actress and singer who gave her life in the crash of the Yankee Clipper at Lisbon on Feb. 22 while bound for offshore bases to entertain U. S. servicemen.

It was the desire of the War Department that Tamara be buried with military honors. But out of deference to the wishes of her husband, Erwin D. Swann, vice-president of Foote, Cone & Belding Advertising Agency, it was a memorial service 'in harmony with the unaffected simplicity which marked her life,' as pointed out by Luther Adler, actor and close friend of Tamara, in a stirring eulogy of the actress.

Delegations from Equity, Camp Shows, United Theatrical War Activities Committee and other allied theatre organizations joined at the ceremonies in paying their last respects, standing in silent tribute as Frank Luther sang Dvorak's 'Going Home,' one of Tamara's favorite songs.

ED SMITH'S PLEASANT SURPRISE INDEED

Springfield, Mass., April 20.

Manager Ed Smith of the Paramount got a pleasant and welcome surprise Friday (15) when he was awakened by his wife, who waved before him a copy of the morning paper. It showed their son, Lt. Jack A. Smith, being decorated by Maj. Gen. Lewis A. Brereton. The award, by direction of President Roosevelt, was for meritorious achievement in aerial flight in the Middle East.

Until the announcement of the Air Medal, the parents had not heard from him since March 2.

Justa Little Late

USO-Camp Shows execs were wondering 'how come?' when New York papers last week carried an Associated Press dispatch from Portugal announcing that Jeanne (Rognan &) Lorraine, who was injured in the crash of the Yankee Clipper on Feb. 22, was ready to leave Lisbon.

Fact is, Miss Lorraine arrived in Hollywood the same day that the papers carried the item. She had arrived in N. Y. two weeks previously and left for the Coast April 14 to arrange for the funeral of her partner and husband, Roy Rogana who, with Tamara, were among 20 killed in the crash.

3 All-Radio Units Set for USO Tours

Three camp show units made up exclusively of radio talent will begin a tour of Army camps and Navy bases about May 1 under auspices of USO-Camp Shows, Inc. The units are currently being lined up by Nat Abramson, head of WOR's entertainment bureau, who recently stepped into USO-CSI activities as chairman of the organization's Radio Activity Committee at the request of Abe Lastfogel, Camp Shows prexy. Abramson is devoting several hours a day to the stint, and is serving sans salary.

It'll mark the first time that 'all radio' shows have been brought into the Camp Shows picture as part of the paid-performer circuits. In assembling the units, Abramson has been in contact with radio stations throughout the country in enlisting their aid in lining up the talent. Chief difficulty, based on the response to date, lies in obtaining comedy acts. In addition there will be singers, dancers and a line of 12 girls in the larger Red unit who will be utilized for an 'afterpiece' vaude show, in which audience participation will be featured.

For the Red unit, there will be 25 to 30 performers, plus four musicians, with fewer engaged for the White and Blue circuits. The acts are being booked for a 13-week swing of the camps and bases.

It is planned to build the shows around scripts from already established radio shows, Abramson having obtained them through the cooperation of sponsors, agencies and performers. With the 'afterpieces,' in the form of quiz shows, etc., a 90-minute routine is planned for each of the units.

Harry Delmar, CSI production manager, will whip the shows into final shape. Additional radio units are contemplated, when and if the talent becomes available.

Duffy Canteen to Mark 1st Anni With Benefit

Marking the first anniversary of the Father Duffy Canteen, which feeds members of the armed forces on night guard duty in the New York metropolitan area, a benefit performance will be staged at the Music Box theatre, N. Y., Sunday (25).

Show will be m.c.'d by Bob Hawk, Ole Olsen, Frank Fay, Jackie Miles, Ed Sullivan, Danton Walker, Harry Hershfield, Milton Berle and George Putnam. Others set to appear are Dean Murphy, Jack Pearl, Josephine Huston, Professor Lamberti, Chaz Chase, Dorothy Knapp, Jimmy Durante, Gil Mason, Davy Burns, Benny Baker, Frank Sinatra, Smith and Dale, Dr. Giovanni, Sheila Barrett, Eddie Davis, Victor Borge, Sue Ryan, Hene Damur, Lucy Monroe, Connee Boswell, Bea Wain, Mary Small, Norma Terris, Rosita Rios, Doris Nolan, Lew Hearn and Gertrude Lawrence. By special permission of the U. S. Coast Guard command, Coxswain Vernon Duke, the composer, will conduct the Coast Guard orchestra in an arrangement of Duke tunes.

Whipping the show together are Morris Jacobs, Charles Thomas, Dorothy Hirsch and Phil Furst. Alex Yokel, Jerry White and Frank Hall are handling the backstage details.

Canteen, originally consisting of one motor vehicle and a trailer, now has five traveling units with a staff of 40 drivers and 100 women who prepare and serve the food. More than 1,000 men are fed nightly.

THEATRE WING IN DRIVE FOR R.C. BLOOD DONORS

First Aid and Blood Donor Dept. of the American Theatre Wing has launched an intensive drive to line up blood donors among members of Equity, American Federation of Radio Artists and the American Guild of Variety Artists.

Wrong impression obtained by many performers, it's pointed out by Theatre Wing, that the donation of a pint of blood may leave ill effects and prevent them from going on that night, has been one of the stumbling blocks in the move to recruit the donors in larger numbers. 'You can perform as usual the same day' keynotes the Theatre Wing's educational program in lining up the Broadway donors.

AGVA is shooting for a goal of 500 among its membership, it's announced by Dave Fox, N. Y. local director.

Samuel Bonnell is handling the recruiting details for Mrs. Brock Pemberton on the current drive.

Winifred Heidt, Menuhin Back From Overseas

Winifred Heidt, first concert singer to make offshore trip for USO-Camp Shows, back in New York after two-month tour of Panama and other outlying Pacific bases.

Yehudi Menuhin also back in N. Y. after three-week trip to England, where he played before U. S. and British troops. Violinist, however, did not make trip under USO auspices.

Uncle Sam's Callboard

Metro's 'Joe' in S. C.

Columbia, S. C., April 20.

Shooting of some of the scenes for Metro's 'A Guy Named Joe' is expected to start here this week at the Columbia Army Base. Jay Marchant is manager of the M-G unit.

The air base is being used by the studios with the cooperation of the War Department. In the picture the air base scenes will represent those 'somewhere in England.' The base has been chosen because of the surrounding countryside and the type of equipment found here. Spencer Tracy and Irene Dunne star in the picture. Unit of more than 30 will be here from the Coast studios.

Reunion in A. C.

Atlantic City, April 20.

It took Uncle Sam's biggest 'casting office,' the Army, to reunite Pvt. Broderick Crawford and his Hollywood 'stand-in,' Pvt. Robert C. Pepper, of Culver City. The two practically bumped into each other on the Atlantic City Boardwalk before recognition. Six years a rough-and-tumble man under Kleig lights, Pvt. Pipper recently completed a series of action pictures in which he doubled for Crawford in stunt shots.

Crawford has already completed his basic training at the Atlantic City post. Army Air Forces, while Pepper is just finishing his—all in rehearsal for the biggest roles of their careers.

Over $100,000 in NW

Minneapolis, April 20.

Theatre collections for the Red Cross in the Minneapolis film area will total more than $100,000, it's estimated by John J. Friedl, WAC committee chairman, and Harold Fields, chairman in charge of the drive. Out of a total of 704 theatres pledged to participate in the campaign, 463 have reported, turning in $91,092.

The largest previous amount obtained in a theatre collection drive was $59,000 for the Army and Navy Relief last year.

Mario (& Floria) Farewelled

Washington, April 20.

Mario, of the dance team of Mario and Floria, got a farewell dinner here the other night from local Warner Bros. people. Following his en-

(Continued on page 29)

Draft Inroads Emphasized

Dearth of acts attributed to draft inroads was again pointed up recently when some of the nation's major film circuits, in a move to hypo audience contributions in the Red Cross drive, sought to bring in live talent to bolster the b.o. draw.

The circuits sent out an SOS to the top booking agency men in the country, enlisting their support in lining up acts and pointing out they were not after cuffo stints but were willing to pay on the line. In all instances, however, the answers were the same—no acts available.

Phillips Defends USO-Camp Shows From Beefs on Discomforts of Tours

USO-Camp Shows, Inc., execs are vexed because the finger's been pointed at them from some quarters, including camp show performers themselves, over the transportation, lodging and other discomforts the troupes have been compelled to endure in recent months.

It's pointed out by Lawrence Phillips, exec v.p. of Camp Shows, that, quite to the contrary, CSI has been doing everything within its power to check the abuses, which stem chiefly from exorbitant rates the entertainers are compelled to pay for the privileges of spending the night at second-rate hotel or rooming house.

'We recognize that the conditions are difficult, that the performers are being overcharged and are being forced to endure other hardships. But the fact remains that Camp Shows is not responsible for the situation, as has frequently been charged. As far as the commercial hotels are concerned, the conditions that confront the camp show performers are the same that face the families and relatives of the servicemen who are paying the same high fees (when they visit the soldiers at the camps). We've already appealed to the American Hotel Assn. and they've promised to cooperate. Meanwhile, our advance agents are on their toes and doing everything possible to help alleviate the situation.'

Phillips last week received a letter from Ft. Belvoir, Accotink, Va.,

(Continued on page 12)

$1,000,000 in Bonds

St. Louis, April 20.

Loew's, the first-run M-G flicker house, has the distinction of being the first cinema in the U. S. to sell $1,000,000 worth of war bonds. That mark was reached Friday (16). The sale of war bonds in this house started last May and the sales booth has been continously staffed by members of the Delphian Circle.

Manager Rex Williams said he believed no other theatre in the country was within $200,000 of Loew's record.

Victory Coffee

Philadelphia, April 20.

Philly hotels and niteries gave the local war bond drive a shot in the arm last week with a novel stunt which netted close to $40,000.

Patrons who wanted a second cup of coffee had to buy a war bond. There were 319 'seconds' for a total of $38,950. Topper was the Warwick Room, Warwick hotel, with 176 'seconds' for $21,150.

Amus. Ads 100% For Bond Sales

Minneapolis, April 20.

As a contribution to the current war-bond sale campaign, all Minneapolis theatres one day last week utilized their regular newspaper advertising space to urging the purchase of the securities. Not one of the ads mentioned the house's current attraction.

One theatre, Bill Elson's Palace, said in its ad: 'It's Your Show As Well As Ours, Buy Bonds.' The Hirsch-Katz Alvin (burlesque) urged, 'Strip Yourself to Buy War Bonds and Tease the Axis.' Orpheum ad stated, 'Bonds and Stamps are on sale seven days a week 12 hours a day.'

Hope Goes Camping Again

Hollywood, April 20.

Bob Hope worked overtime to wash up his latest film chore in 'Let's Face It' at Paramount and planed to Fort Worth to join his radio troupe on a 40-day tour of the south, calling for 173 camp shows and winding up June 3 in Washington.

Understood the tour may leap overseas to entertain the soldiers in England and North Africa.

L. A. to N. Y.

Edward Arnold.
Joan Blondell.
Helen Ferguson.
Louis Frohlich.
Col. Jason Joy.
Sol Lesser.
Bela Lugosi.
Dudley Field Malone.
Louis B. Mayer.
S. Barret McCormick.
Lt. Comm. Robert Montgomery.
John Paine.
Claude Rains.
Capt. Gene Raymond.
Major Hal Roach.
Joseph Schenck.
Vincent Sherman.
Howard Strickling.
Margaret Sullavan.
Mike Todd.
Sylvia Wallison.
Edwin B. Willis.

N. Y. to L. A.

Constance Bennett.
Sammy Cahn.
Homer Fickett.
Mack Goldman.
Max Gordon.
Lester Gottlieb.
Miller McClintock.
Pat O'Brien.
Cornelia Otis Skinner.
Jule Styne.
Kenneth Thomson.

5 Prize-Winning Plays In Soldier Contest Get New York Presentation

Five of the prize-winning one-act plays in the soldiers' playwrighting contest sponsored by John Golden, the legit producer, in conjunction with the Special Services Office, Second Service Command, were presented Sunday (18) in the Special Service Branch theatre, 52 Broadway, New York, before a specially invited audience.

Plays presented were 'Pack Up Your Troubles,' by Private Alfred D. Geto; 'Button Up Your Lip,' by Private Irving G. Neiman; 'Where Ere We Go,' by Private John B. O'Dea; 'Mail Call,' by Air Cadet Ralph Nelson, and 'Amerika Uber Alles,' by Corporal Kurt Kaszner. With seven plays originally scheduled for presentation, two were cancelled because their casts and playwrights were on Army movements. These two, 'More Than We Know,' by Private Arthur Vogel, and 'Wheel-Chair Commandos,' by Corporal Louis D. Radochonsgki, will be given later this week.

Judges in the contest, which was launched last September and ended

(Continued on page 12)

SIX FILM PLAYERS VOLUNTEER USO TOURS

Six more Hollywood recruits have embarked on tours of army camps and navy bases for USO-Camp Shows, Inc. All are doing volunteer stints.

John Garfield and Anne Gwynne joined the 'Hollywood on Parade' unit last night (Tuesday) at Seymour Johnson Field, Goldsboro, S.C., and will wind up May 3 after playing 12 dates at North Carolina and South Carolina posts. Both are using material written especially for them.

Charles Ruggles and Frances Gifford have also teamed up for a three-week tour with the Blackstone unit. They started Saturday (17) at Camp Shelby, Hattiesburg, Miss., and will play through the south.

Phil Silvers and Virginia Gray last week joined the 'Band Wagon' production for a series of Texas camp dates and will remain out until May 1.

URGES POST-WAR PLANNING

Argentina Seizes 8,000,000 Feet of U.S. Raw Film Upon Its Arrival in B.A.

Buenos Aires, April 20.

In an unprecedented move, the Argentine government has seized 8,000,000 feet of Eastman Kodak and DuPont Film Mfg. raw stock here intended for U. S. distributors as well as the native producers. Film stock was nabbed by the Inspector General of Supply for the Ministry of Agriculture, which controls imports, soon after it arrived on Argentine merchant vessels, long due from New Orleans. Estimated here that the stock seized is worth almost $240,000.

In view of the government's strenuous efforts to aid local producers in their campaign to obtain film stock, the big question still unsettled is whether the move is intended to keep all film in the hands of localites and away from U. S. companies; or if it is a plan, as unofficially claimed, to establish a 'fair market price' and also prevent speculation via the black market.

Both local film studios and U. S. companies are running short of raw stock, many of former insisting privately that all imports should go to them. The State Institute also is anxious for film.

Thus far, Argentine producers had been given no inkling as to how much of 42,000,000 feet of film sought they would be likely to get and many were fearful they would not get much. American distributors, majority of whom print their positives (bulk of prints) here for Argentina, Uruguay, Paraguay and several other Latin-American countries, also had heavy requests in in order to supply accounts with prints on U. S. film productions. It seems rather definite that if the grab means this raw stock is being held exclusively for Argentine producers there won't be much more coming in from the U. S.

It had been understood here that Argentine Banco Central, which works with the U. S. embassy in handling certificates of necessity, required for exports, would control raw stock distribution based on percentage proportions of previous years. Now it appears that other officials with less experience than this agency will handle the raw stock which is causing plenty of worry here.

Bit Players Ask $50 Daily Low

Hollywood, April 20.

Bit players are demanding a $50 minimum per day for actors who speak lines, as a result of the split between the Screen Players Guild and the extras.

Day players, rated on a higher scale than extras, feel that the film companies will be inclined to turn over speaking parts to extras at $25 per day. Screen Players Protective Committee has sent a petition to that effect to the National Labor Relations Board.

Casanave May Acquire Some Arthur Lee Assets

While the estate of Arthur A. Lee, killed in the recent Atlantic Clipper crash, probably will not be probated until May 11, negotiations are on for the sale of various assets in Artlee Corp., which he operated in New York. Charles Casanave, formerly with National Screen, is negotiating to obtain certain importing business and films Lee had on hand via Artlee. However, this corporation is going to continue in existence and stock won't be sold.

Negotiations looking towards selling certain assets are being handled by Oscar Hanson, an officer of Artlee Corp., with Samuel Spring representing Casanave. William H. Fitelson is counsel for Artlee and also the estate. Lee held theatre interests in Canada but no disposition has been made of these.

Bit of Britain in Ariz.

Hollywood, April 20.

Phoenix, Ariz., becomes a British countryside in 'The Hour Before Dawn,' Paramount picture based on Somerset Maugham's novel.

Troupe, headed by Frank Tuttle, director, moved into Arizona for night shooting, prohibited by dim-out regulations in California. Franchot Tone and Veronica Lake head the cast.

RCA Got $6,500,000 For Its RKO Stock

As soon as Wall street market quotations recovered sufficient ground last Thursday (15), financial group headed by Dillon, Read & Co. consummated deal for purchase of Radio Corp. of America holdings in Radio-Keith-Orpheum Corp. for sum stated by David Sarnoff to be around $6,500,000. Same group had previously purchased the Rockefeller holdings of 96,000 RKO common.

As indicated in 'Variety' early in 1942, Floyd Odlum (Atlas Corp.) thus emerges as the dominant factor in RKO. Odlum originally purchased around 50% of the RCA stock in RKO when he found the public utility securities field becoming too restricted, as a result of Securities Exchange Commission regulations, and sought to place coin in other industries.

He increased his RKO holdings by purchases on the open market and now owns over 51% of the total 128,170 preferred outstanding, over 51% of the total of 2,873,053 RKO common outstandings, and over 327,811 warrants of total of 2,559,573 outstanding.

Tiff over administration policies between RCA reps on the RKO board of directors and the management has been acute for some time. But while Atlas held an option on the large block of stock held by RCA, this was never exercised, with Odlum preferring to pick up additional stock gradually.

With RCA out of RKO, indications are that De Witt Millhauser and Frank T. Zinn, RCA board reps, will likely be replaced.

The RCA announcement last Thursday (15) stated that holdings sold to Dillon, Read were 316,328 RKO common, 44,757 preferred and 555,243 warrants.

LOEW REPEATING PAR'S 'REAP' AT REGULAR B.O.

Selling 'Reap the Wild Wind' (De Mille) singly on general release following last year's merchandising of the picture at stipulated advanced admissions, Paramount has closed for repeat engagements on the picture with the entire Loew circuit and 65 other accounts. All houses involved in the deals so far set played the film before at the higher admissions and in regular percentage, plus appropriations for special advertising.

A representative number of the theatres signing up for 'Reap' on general release are part of circuits affiliated with Paramount.

Three Away for UA

Hollywood, April 20.

United Artists has three pictures in production with the start of 'Hi Diddle Diddle,' Andrew Stone's first picture for UA release.

Other two are Harry Sherman's 'Riders of the Deadline' and the Cagney production, 'McLeod's Folly.'

Skouras Commuting

Spyros Skouras, 20th-Fox prexy, was scheduled to leave the Coast yesterday (Tues.) for Washington.

Slated to return to the New York homeoffice later this week.

GOLDEN WARNS PIX INDUSTRY

Washington, April 20.

The picture industry was called upon today (Tuesday) to begin immediately the post-war planning necessary to meet problems likely to develop in production, distribution and exhibition.

Nathan D. Golden, chief of the motion picture unit of the U. S. Department of Commerce, warned in a special report that 'an examination of these vital queries would seem to be distinctly timely and and worthwhile,' unless the film industry merely wants to 'watch the parade go by.'

'Planning for the alert and capable handling of post-war problems,' he wrote, 'is the responsibility of all industry, including motion pictures. Six months ago a group of representative business men, with the cooperation of Secretary of Commerce Jesse Jones, created a non-political, non-governmental organization known as the Committee for Economic Development.

Assist Commerce

'Its broad purpose is to assist commerce and industry to prepare for high levels of employment and productivity. The committee is a clearing house for post-war planning information. So far as is known, the motion picture industry does not have any tieup with the Committee for Economic Development. The impartial observer cannot escape the conviction that now, today, is the time this industry should be creating its own post-war planning committee to work with established groups in meeting the many problems it will have to face after this war is over—or it may be left out in the cold, watching the parade pass by.

'What has the motion picture industry as a unit done in post-war planning? Up to the present no all-industry committee has been appointed to go into the matter. Assuredly, however, the industry has a big stake in the welfare of the country and in the avoidance of such economic upheavals as might follow this conflcit. Shrewd, farsighted action along this line will certainly show up in dollars and cents returns at the nation's box-offices.

'Also it would certainly be heartening to the man of the motion picture industry now in the service to know that, in addition to doing everything possible for him to help win the war, every effort is being made within his own industry through the instrumentality of post-war planning, to insure him a good job on his return.'

Points to Post-War Changes

Pointing to the post-war changes which will come to industry and commerce generally, Golden declared:

'The motion picture industry is surely no exception. It should not lose, or suffer impairment of, its extraordinary opportunity to be the medium for educating the peoples of the world in the new reforms and

(Continued on page 18)

WPB Mulls Par Request For 'Wassell' Settings That Would Top 200G

Washington, April 20.

Paramount's request for priorities on $206,903 of material for sets for 'Dr. Wassell' is now being considered in New York by the WPB construction division. The expenditure was approved here last week by the WPB Facility Review Committee, following a favorable recommendation from the Consumers Durable Goods Division. WPB approval is necessary under the regulation, which otherwise limits the cost per set to $5,000.

The Army, Navy and OWI are all pushing for production of the pic, which would dramatize one of the great jobs of heroism in the current war. Dr. Wassell, Navy surgeon, won praise from President Roosevelt for his work in excavating wounded from Java in advance of the oncoming Japs about a year ago.

Nat'l Theatres' Percentage Deals To Its Partners Snags Chase Bank's Negotiation to Sell Out to 20th-Fox

Snag in the deal for a takeover of Chase National Bank's 58% interest in National Theatres by 20th-Fox involves several N. T. division managers operating under a profit percentage basis as well as Charles Skouras, president of the circuit.

Rick Ricketson, Elmer Rhoden and Harold Fitzgerald all operate under percentage contracts in their respective territories, while Skouras is in for a percentage (in addition to salary) of total circuit profits. Frank Newman and Arch Bowles also have some profit participation interest in N. T. but not on the same basis as the others.

Chase National, negotiating deal for sale of its N. T. holdings to 20th-Fox as a preliminary to a takeover by Lehman Bros. via a funding loan, is not in favor of continuation of the percentage arrangement with the operators. Understood that the percentage arrangement is interfering with the takeover by Lehman Bros.

Charles Skouras, meantime, has the coin to carry through his proposal to buy a substantial block of stock in National Theatres, reportedly in the neighborhood of $2,000,000, in return for a cancellation of the percentage terms in his contract. Ricketson, Rhoden and Fitzgerald, from accounts, would also come in for compensation in event that their percentage deals are modified or cancelled.

Negotiations along these lines, discussed while Skouras and his division operators were in New York recently, were not completed. Another huddle in the east at a later date is reported scheduled.

War Crimps Cartoonery

Hollywood, April 20.

Leon Schlesinger has reduced his 1943-44 cartoon commitments for Warners release by one-third as a result of a wartime shortage of personnel and a heavy schedule of Army and Navy films.

His 'Looney Tunes' will remain the same, 13, but 'Merrie Melodies,' originally slated for 26, will be cut in half. Both series will be made in Technicolor. This season will be Schlesinger's 14th as a producer of cartoons.

Zanuck to 20th If Army Okays

Confabs among top 20th-Fox execs indicate return of Col. Darryl Zanuck to the studio on an equal footing with William Goetz, providing the War Department okays Zanuck's application for inactive status. Zanuck's resumption of production at 20th on this basis was virtually set when the Truman Committee launched its attack on Hollywood execs in uniform.

Understood that proposed realignment of 20th studio production setup was viewed favorably by all concerned. It was generally conceded that Goetz, as shown by results, had obviously won his right to a top spot in the organization.

Recent trade rumor that Zanuck would tie in with another studio if he goes on the inactive service list is largely discounted. In addition to his large stake in 20th-Fox (holdings including a large block of common and preferred shares) producer also has options which he would be able to exercise profitably if deciding to buy more stock.

Zanuck on Coast

Hollywood, April 20.

Colonel Darryl Zanuck arrived in town and will remain here until April 27.

He will edit a film shot in the Alaskan warzone under his supervision.

GENE LEWIS UPPED TO 3-WAY U STATUS

Hollywood, April 20.

Universal had a sudden rash of contract signing, headed by Gene Lewis, who was elevated from a writer status to the three-way job of producer-director-writer. His last scripting chore was 'Cobra Woman.' Jean Yarbrough, director under a picture-to-picture agreement, was handed a new pact as producer-director. Three scribes, Robert Lees, Fred Rinaldo and Edmund Hartman, were registered on the regular contract list.

Other contractees:

Al St. John renewed by PRC.

Jean Parker signed to make three more pictures for Pine-Thomas.

Sheila Ryan's option picked up by 20th-Fox.

Olga San Juan, Puerto Rican singer, signed by Paramount.

Edward Stevenson renewed as chief dress designer at RKO.

Irene Manning optioned at Warners.

De Toth's H'wood Takeoff

Hollywood, April 20.

Andre De Toth, Hungarian director, starts his first American pilot chore on 'The Clock Struck 12' at Columbia.

De Toth's only previous Hollywood experience was a brief job as assistant to Zoltan Korda on 'Jungle Book.'

Disney's 'Saludos' Offset to 'Bambi'

Walt Disney studios are clearing up bank indebtedness at a rapid rate. Bank loans of approximately $3,000,000 about a year ago, secured by Disney negatives, have been reduced by more than two-thirds to around $900,000.

Estimates based on rentals for 'Saludos Amigos' so far indicate that profits from the Latin-American flicker will cancel out almost entire loss of around $500,000 incurred on 'Bambi.' 'Bambi' cost in the neighborhood of $1,700,000.

No releasing deal has yet been set for 'Surprise Package,' next Disney feature-length film but both United Artists and RKO are dickering for distribution.

'SERVE'S' 850G TO DATE, MAY GROSS $1,600,000

'In Which We Serve' has rolled up rentals of over $850,000 on first 1,400 contracts made by United Artists. Estimates on this basis are for a [illegible] $1,600,000 [illegible] $1,900,000, topping any other British picture released in America by a wide margin.

'One of Our Aircraft Is Missing,' another U. A. British-made, is heading for $500,000 or better in the U. S.

WB Putting 'Air Force' Cast Into U-Boat Pic

Hollywood, April 20.

Activities of U.S. submarines in Japanese waters form the basis for 'Destination Tokyo,' slated for early production at Warners, with practically all the cast of 'Air Force' assigned to leading roles.

Picture will be Delmer Daves' first effort as a director. Jerry Wald will produce from a script by Steve Fisher.

RKO's 40 for This Season Second Only To Fox's 44-48; WB 24, Par 30, M-G 35-40

RKO may deliver around 40 pictures this season (1942-43), to become runner-up to 20th-Fox which had planned serving its accounts with 48 but is expected to wind up short of that number. Twentieth will probably deliver 44, with RKO running close to that, according to present plans.

Other decree distributors will be considerably under, headed by Warner Bros. with only 24. Paramount will deliver 30, while Metro looks like between 35 and 40.

RKO on May 3-6 will screen four new pictures which go into the company's sixth block. They are 'Mr. Lucky,' 'The Leopard Man,' 'Gildersleeve's Bad Day' and 'Squadron Leader X.' RKO will have an additional (seventh) block, probably of five pictures for release this season, according to present plans. On blocks already screened and on sales, RKO has reached 30 pictures, not counting westerns but including films sold singly.

K-A-O Dividends

Keith - Albee - Orpheum directors declared dividends both on the preferred and common last week, paying both out of operating revenue. Divvy of $1.75 was declared on the 7% preferred, payable July 1 to stock on record June 15, while the common is payable April 30 to stock on record April 26.

The preferred dividend covers the quarter ending next June 30.

No Extra Gas

Washington, April 20.

Office of Price Administration spokesmen yesterday (Monday) put a damper on film salesmen's hopes of getting extra gasoline rations and Metro's bid for supplemental fuel met with no success.

The OPA is particularly down on the idea in the east, where supplies are very low.

Only Unusual, Costlier Pix Rate %, Twin City Exhibs Feel; Biz Held No Factor

Minneapolis, April 20.

Taking a new sort of stand that 'it's very unfair for a distributor to take an ordinary 'A' picture, or one inexpensive to produce, and demand percentage just because it turns out to be an ace boxoffice attraction,' the present position of Twin City independent exhibitors in their fight against the sharing terms is that even 'Mrs. Miniver' should have been sold flat. 'It was inexpensive to produce,' the boys say.

The contention is that percentage pictures should be 'only those productions of unusual value produced at an extremely high cost and proving to be sensational boxoffice performers.'

The Twin City group has carried its latest grievances to the Metro homeoffice. They resent the inclusion of 'Me and My Gal' and 'Somewhere I'll Find You' in the percentage group on the grounds 'they are only regular program pictures.' They also are asking for the abolition of the 'open bracket' plan because it allegedly results in 'pictures being redesignated by the distributor in price brackets above their real value without any regard to exhibitors' interests.'

An individual boycott by the Twin City independent group has been launched against RKO's 'Hitler's Children,' 'Pride of the Yankees' and 'They Got Me Covered' and Warner's 'Casablanca.' The three RKO pictures are being passed up for the time being because the company won't sell them flat. 'Casablanca' is being offered at either percentage or flat at one and a half times the usual top figures, but this deal also is unacceptable to the Minneapolis and St. Paul independents.

Eight Musicals In Work at 20th-Fox

Hollywood, April 20.

New high note is registered by the music department at 20th-Fox with eight tunefilms in various stages of production. Scores have been composed and are ready for recording on 'Winter Time,' 'The Girl He Left Behind' and 'Sweet Rosie O'Grady.'

In the throes of composition are the scores for 'By Jupiter,' 'Pin-Up Girl,' 'Mexico City,' 'Carnegie Hall' and 'Greenwich Village.'

Music Pubs' Worry

As with the avalanche of war pictures, the music publishers are now worried about the multiplicity of filmusicals because of that old Hollywood bogey, whereby the Coast demands that every picture score be plugged 'on top of the sheet.'

Since there are other tunes in every publisher's catalog, the manifold production of musipix poses a new exploitation problem.

TEN COL. FILMS IN FINAL EDITING STAGE

Hollywood, April 20.

Ten films, the largest number in more than a year, are in the cutting rooms at Columbia undergoing their final editing.

Films are 'Somewhere in Sahara,' 'Destroyer,' 'What's Buzzin' Cousin,' 'Attack by Night,' 'Two Senoritas from Chicago,' 'Right Guy,' Appointment in Berlin,' 'Test Pilot,' 'Crime Doctor' and a feature tentatively titled 'All Star Comedy.'

Columbia's writing mill is grinding out a new record for scripting activity on that lot, with 31 writers at work. Scribbling schedule includes 20 pictures definitely assigned for early production and several more untitled yarns in the first stages of preparation.

The Bills Get a Budget

Hollywood, April 20.

Bill Pine and Bill Thomas, hitherto restricted to low budgets, step up into the higher financial bracket with the production of 'Storm,' a best-selling novel written by George Stewart and bought by Paramount.

Studio upped the bankroll on the picture, originally intended as a starrer for Alan Ladd, now in the Army. Understood Joel McCrea will play the male lead.

William Berke draws the director chore on Pine-Thomas' 'Minesweeper,' based on the hazardous careers of sailors who risk their lives to keep the sea lanes clear. Script has been sent to Washington for final approval. Filming starts April 26, with Richard Arlen and Jean Parker co-starring.

Studio Contracts

Hollywood, April 20.

Jean Porter inked player pact with Metro.

Buster Crabbe renewed by PRC.

Teddi Sherman handed player ticket by her father, Harry Sherman.

Vicky Lane's minor contract with Metro approved by Superior court.

Starr Paret drew writer ticket at Metro.

Mel Blanc renewed by Leon Schlesinger as an off-screen cartoon voice.

Vera Hruba, ice skater, signed by Republic.

Jack Rubin's writer option hoisted by Universal.

Constantin Bakaleinikoff renewed as head of RKO music department.

Peter Milne, scripter, renewed by Universal.

Buckwheat Thomas, Our Gang moppet, signed for another year at Metro.

Reed Hadley inked player pact at 20th-Fox.

Lamar Trotti renewed for one year as producer-writer at 20th-Fox.

Bonita Granville's minor contract with RKO approved by Superior Court.

Pat Patrick, Cara Williams, Joan Fulton and Joan Crain drew stock player contracts at 20th-Fox.

Dwight Taylor drew writer ticket at Warners.

George (Gabby) Hayes renewed for the fifth year at Republic.

Bob Ford, little theatre player, signed by 20th-Fox.

Doris Merrick's option picked up by 20th-Fox.

Madeleine Le Beau's acting ticket renewed by 20th-Fox.

CHI MAY ACCOUNT FOR $250,000 TO RED CROSS

Chicago, April 20.

It is expected that theatres here and downstate will come through with the largest amount of monies ever collected from patrons in the interest of the Red Cross.

Already over $100,000 has been collected in local theatres alone and figures indicate that more than $250,000 will be reached when returns from downstate theatres are all in.

Best individual showing made in Chicago, seat for seat, was by N. S. Barger's Rialto theatre, which turned in $2,000. Lowest showing was made by the Schoenstadt circuit.

The Amusement & Recreation Division of the Chicago Commission on Defense, whose quota was $30,000 in 1942 and $100,000 this year, exceeded that figure by $40,000. Drive for the division was under the direction of the executive committee composed of John Balaban, James E. Coston, Jack Kirsch and Edwin Silverman.

American Guild of Variety Artists, Jack Irving chairman, had a quota of $1,000 and collected $1,500; Theatrical Agents, Dave O'Malley chairman, turned in $1,300 on a quota of $1,000; American Federation of Radio Artists, Virginia Peine and Helen Buell, co-chairmen, quota $2,000, collected $2,800; Music Publishers, Erwin Barg chairman, turned in $1,000 on a $500 quota, and the WLS Artists Bureau collected $1,100, over double its quota of $500.

4 A's OKs Separate Union for Extras

The Associated Actors & Artistes of America has approved in principle the plan of its affiliate, the Screen Actors Guild, to issue a local charter to the film extras. Final okay of the idea will await clarification of the SAG proposal. A joint committee of SAG and the extras may be formed to work out the details.

Kenneth Thomson, SAG executive secretary, appeared before the AAAA international board Friday (16) to explain the SAG proposal. He departed for the Coast immediately after the meeting.

Extras' Demand

Hollywood, April 20.

Demand for a hiring hall for their own will be the first important move by film extras when they are granted a separate union charter. Plan calls for complete control or abolition of Central Casting Corp., which is operated and supported by the producing companies. Extras will ask the producers to continue paying the costs, whether Central is taken over or a new hall established.

Atmosphere players contend that work will be more evenly distributed among the regular membership through their own hall, with a daily call sheet like the one operated by the IATSE.

Turnbull Seen Huddling In N. Y. on WB-Hoyts Deal

Sydney, April 20.

Ernest Turnbull, Hoyts circuit chief, who's due to visit U. S. for confabs with Spyros Skouras, head of 20th-Fox, is expected to huddle with Robert Schless, Warner Bros. foreign sales chief, in an effort to iron out deadlock on Warner product deal in Australia. Turnbull, who was sales manager for 20th-Fox here prior to being appointed to the Hoyts post, is said to be anxious to adjust differences which have prevented any long-term pact with Warners.

Not known here thus far whether Murray Silverstone, new foreign sales chief for 20th-Fox, will appoint an American to represent sales in Australia or leave Ray Rowe in charge. Rowe has been holding down the job since the departure of Clay Hake.

SAM BURGER IN N. Y.

Sam Burger, Metro's homeoffice representative for the foreign department, is back in N. Y. after spending the last 18 months supervising company interests throughout Latin America.

Plans staying here for several huddles with homeoffice toppers before shoving off on his next foreign trek.

Needed: A Good Chaser

Though managers frequently spot people who remain through more than one show, sometimes as many as three, along Broadway they see no way of chasing 'em. Included are men in service, while in one of the downtown N. Y. houses last Saturday (17) a public utilities employee in uniform was noted to have come at noon and stuck until after 5 p.m.

Reported that in some cases in smaller houses, managers have stopped shows and asked stay-ons to give up their seats to others, prevailing upon them in a friendly manner for cooperation. In larger theatres the managers are so far lumping the situation, fearing among other things, that there might be trouble if they try to eject the hangers-on.

Lefty's Notebook

By Joe Laurie, Jr.

Coolacres, Cal.

Dear Joe:

Well, me and Aggie were sure sorry to hear about the passing of our old friend, James Madison. He was the Dean of vaudeville writers and the first man to start a 'gag file.' Jim was the first to write a book of gags for the professional actor. There were many jokebooks written but Jim, in his 'Madison Budgets,' had monologs, two-man acts, sketches, man and woman acts, sidewalk patter, minstrel gags, parodies, recitations and in his earlier budgets he even had editorials on vaudeville. He wrote burlesque shows and was a pioneer title writer for the silent films. Some called him the American Joe Miller.

Lots of folks don't know that Joe Miller never did write a joke in his life. Joe Miller was an actor who very seldom laughed at any jokes. After his death his friends, led by a Mr. Mottley, who was a dramatist, compiled a bunch of jokes and anecdotes that were making the rounds of that day and stuck Joe Miller's name on it so his wife could get some cash. But James Madison wrote a lot of original stuff. He issued his 'Budgets' yearly and had a monthly and semi-annual service. When radio got on a paying basis he issued a radio bulletin of gags for emcees and radio comics.

Jim started many years ago putting laughs on paper. He was partnered with Harry Montague and they wrote many of the skits for the old Bella Union, the tops of the old free and easies in San Francisco. That was where Junie McCree and many other great comics got their theatrical education. Jim was a student of the theatre and collected first editions, circus and theatrical literature, programs and bills. A sweet gentle soul, with a great sense of humor and a great love for the theatre. Good luck, Jim, have some nifties ready for us when we get to the finish of our act. We want to get off with a laugh, if possible.

Other Fine Writers

The passing of Jim Madison reminds me of all the swell writers who have transferred their typewriters 'upstairs.' Aaron Hoffman, the ace of 'em all. Junie McCree, Ren Shields, Tommy Gray, Arthur Horowitz, Will Cressy, Al Boasberg, Billy Maccart, Harry Breen, Billy Jerome, Jean Havez, Bozeman Bulger, Bert Baker, Jimmy Duffy, George M. Cohan, George V. Hobart, Sidney Drew, Emmett DeVoy, Taylor Granville, George LeMaire, Bert Leslie, Nick Long, Sr., Willard Mack, William Anthony McGuire, Lew Madden, Walter Percival, John C. Rice, Milton Royal, Willard Simms, Louis Simons, Thomas Swift, Clayton White, Paul Armstrong, Fred Behman, Jack Burnett, Ralph Kettering, Darl MacBoyle, Mell Ott, Matt Woodward, and many others I just can't recall right now.

If vaudeville ever came back we still have plenty of laughweavers around who can knock out a good vaudeville act. Men like Roger Imhof, who wrote the biggest laugh hit of vaudeville, 'The Pest House,' are still around. So is Paul Gerard Smith, who wrote anything from an opening chorus to a musical comedy. Edgar Allen Woolf, who holds the record for sketch-writing; Jack Lait, who, besides being a great newspaper editor, knocked out many a vaudeville act; Frank Fay, Jim Toney, Benny Ryan, Frank Terry, Bert Hanlon, Eddie Clark, Billy K. Wells, who transfered his great talent to radio; Joe E. Browning, Tommy Dugan, Jimmy Conlin, Blanche Merrill, Fred Ardath, Franklyn Ardell, Jack Norworth, Harry C. Green, Al Lewis, Gus Weinberger, Allan Brooks, Danny Kussell, Alan Dinehart, Frank North, J. C. Nugent, Leon Errol, Charles Withers, Charlie Grapewin, Wm. McNally, Henry Bergman, Sam Carlton, Georgie Jessel, Tom Howard, Hugh Herbert, John B. Hymer, S. Jay Kaufman, George Kelly, Wilbur Mack, Homer Mason, Benny Rubin, Archie Colby, Walter Huston, Roland West, Jack McGowan, Hockey & Green, John Golden, Roi Cooper McGrue, Eddie Ellis, Gene Conrad, Harold Selman, Herman Lieb, Tom Barry, Paul Dickey, Ned Dandy, Darby Aaronson, Fred Allen, John S. Medbury, Neal O'Hara, Larry Puck, Will Morrissey, Otto Johnson, Andy Rice, Eddie Dowling, Harry Delf, Abe Levitt, Arthur Jackson and many others who are now working for pictures, radio and shows.

I'll bet they miss those rehearsals in those halls near a window. I'll bet they miss going over to Union Hill and seeing their bellylaughs melt into giggles. I bet they miss hearing the act say, 'He didn't write anything, just put it together, we gave him the whole idea.' I bet they miss that money order for royalty every Monday. I'll bet they still have a lot of money orders missing. I'll bet they miss arguing with the agents and stagehands and musicians. I'll bet they miss buying drinks and presents for the bookers. I'll bet they miss those single women. And I'll bet if vaudeville ever did come back they'd dig down the trunk and start rewriting the old acts again and give vaudeville another relapse.

But stay where you are fellows. Don't worry about vaudeville coming back. Even sulphanilimide can't bring it back. Sez

Lefty.

More Nurses for 'Havoc'

Hollywood, April 20.

Metro signed five more femmes to complete the all-femme cast of principals in 'Cry Havoc,' the war tale based on the final hours of Army nurses in the Bataan campaign. Additions are Marsha Hunt, Donna Reed, Heather Angel, Mary Treen and Marilyn Maxwell.

Previously signed were Joan Blondell, Ann Sothern, Merle Oberon and Fay Bainter. Picture starts early in May.

Col.'s Chautauqua Pic

Hollywood, April 20.

Columbia is prepping a musical about Chautauqua, famed New York State cultural and amusement center of the last century, titled, 'Gone Are the Days.'

Cary Grant, Rita Hayworth and Janet Blair have been skedded for top billing.

PEGGY CALVERT SUING LOEW ALL OVER AGAIN

Peggy Calvert, actress-singer who lost her $50,000 libel action against Loew's, Inc., recently when N. Y. supreme court Justice Benedict D. Dineen dismissed her complaint, yesterday (Tuesday) initiated a new action against the defendant company. Papers in the suit were filed in supreme court as a civil rights action, with the same amount of damages sought.

In dismissing the libel suit, the court ruled that the complaint did not state sufficient facts for a legal action. The civil action, filed by new attorneys for the plaintiff, Hays, St. John, Abramson & Schulman, sets forth in detail the allegations growing out of Loew's M-G picture, 'Keeping Company,' the actress claiming a scene in the film subjected her to ridicule.

WAR ON CLEARANCE LOOMS

Yank Air Victory Pix Had to Come From Anzacs; More Brass-Hatism

Because their 'pool' cameramen were grounded, five American newsreels depended on Australian coverage for the story of the outstanding U. S. air victory of the war, the Battle of Bismarck, which went into first-run theatres last week. Although two crack cameramen for the American newsreel 'pool' were in the South Pacific at the time, the sole aerial story of the knockout of the Jap invasion fleet was done by Damien Parrer, Australian cameraman for Cinesound, Aussie newsreel outfit. He got the pictures from an American-made two-seater in Anzac service.

While the real destruction of the Jap fleet was done by Yank flying fortresses, no U. S. newsreel cameramen were permitted in them. Newsreels blame the situation on U. S. Air Force brasshats, who forbid 'pool' photogs to go up in American flying ships. Aussie picture people got the story because of no such Anzac order.

Paramount newsreel acknowledged that the Bismarck pictures were done by an Aussie cameraman in an Australian-manned plane. Understood the reel had to be re-edited because original material was largely from the Anzac viewpoint. While appreciating this to be natural, because for Aussie consumption, U. S. newsreels still are trying to find out why it could not have been photographed strictly from an American angle since it was an American victory achieved through American airpower.

One of U. S. neewsreel cameramen in South Pacific is Norman Alley, who obtained some of outstanding films in Jap-Chinese warfare. What

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Just a Meat Hound

Hollywood, April 20.

It shouldn't happen to a dog—what happened to Ace, the canine star in 'Road to God's Country' on the Republic lot. Script called for Ace to eat a hunk of meat, which he gulped without regard for its dramatic possibilities. Followed six retakes in which Ace had his mind on food rather than on acting. After the sixth retake the sequence was called off.

The studio had run out of meat coupons and Ace was fed up.

OWI to Authorize Stock for Gov't Pix

Washington, April 20.

Full authority over the allocation of raw film used for Governmental non-military factual pictures will be delegated to OWI within the next few days by the War Production Board.

WPB action was decided upon following the criticism of Governmental agencies for making too many pictures. Harold Hopper, chief of the WPB film section, it was reported, feels that in view of the criticism full responsibility should be centered in one place. Logical man to handle the job is Lowell Mellett, chief of the OWI motion picture division, it's figured.

The type of factual film covered would be particularly the OWI biweekly shorts with propaganda angles, which are distributed through the War Activities Committee.

HOLD CONDITIONS JUSTIFY CHANGES

While many exhibitors feel that present clearance schedules should be revised, because theatres do not draw from such a distance as before, and thus are in less of a competitive position as result of gas rationing, pleasure-driving restrictions, dim-outs, etc., the only relief being obtained aside from arbitration awards, is coming in very isolated cases where clearance is being waived.

However, a check would indicate that the average circuit or exhibitor enjoying clearance up front are not inclined to waive or reduce 'protection' periods, despite the conditions that have developed as result of war. Subsequent run exhibitors against whom lengthy clearance is in force are campaigning for adjustment of schedules and, in some cases, have obtained reduction on threat of going to arbitration. But many who have appealed to the American Arbitration Assn. have not gotten to first base. Additionally, many exhibitors have not availed themselves of arbitration because of costs or due to fear that bringing a complaint will create ill-will among competitors and distributors.

The latter are not inclined to disturb clearance and where a theatre is willing to waive it the matter is something that's done at the discretion of the theatre rather than the distrib. An idea of the very minor extent to which clearance is being waived is indicated by an eastern film salesman who states that among the 60 theatres he sells there has been but one case during the past year where a theatre waived clearance in favor of a subsequent-run house.

Abram F. Myers, general counsel and chairman of the board of Allied States Assn. who has recently been touring the country talking to scores of exhibitors, states that he knows of no case where clearance specified in a contract is being waived, but adds that he does not pretend to have complete information on the point.

Kuykendall's Findings

Another important exhibitor leader, Ed Kuykendall, president of the Motion Picture Theatre Owners of America, who states the organization will go fully into the clearance mat-

(Continued on page 18)

Added Buying Problems for Exhibs Finds Them Turning to Combines; Two in N. Y. Indicative of Growth

With exhibitors spending more time than in former years in buying pictures, leaving less to devote to operation of their theatres, they are gradually swinging support to buying combines, with result the movement is gaining considerable momentum. It may mean that the not distant future will see a goodly bulk of film selling through the buying combinations, since those in existence are steadily strengthening and others are likely to be organized.

Though the average exhib does not like to hook up with combines, because he loses his individuality to some extent, on the other hand they point out that the distributors are forcing them to do so because of constant demand for increased rentals and a frequent disposition not to make adjustments when pictures fall down.

Meantime, in addition to the value of buying power through film-purchasing combinations and an opportunity to attend more completely to actual operation of theatres, service and print advantages are seen by many exhibs.

Expansion of the buying combo movement has certain advantages to distributors, also, since they can close deals for a representative number of independent theatres at one fell swoop instead of selling each individually. Thus, buying organizations are ordinarily in a position to make better deals for their members.

Should the mass buying movement extend itself importantly, as visualized, distribs also would not have the need for as many salesmen as they now carry on their payrolls.

2 N. Y. Combines

Indicative of the growth of buying combines are the advances made by two N. Y. organizations, the Island Theatre Circuit and Associated Theatres of New Jersey, both of which are steadily increasing in importance.

A half-dozen theatres on Long

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Patriotic, Anyway

Pittsburgh, April 20.

Local theatre owner, who has a reputation around town for being quite the Don Juan, recently received his marching orders from Uncle Sam, and friends got together and tossed a big going-away party in his honor. Feature of the party was the auctioning-off of his little black book of 'phone numbers to the one who agreed to buy the biggest War Bond.

It went for $500.

Hays Keynotes Films' War Effort

Reaffirmation of the production code and discussion of a special committee to meet with nationally prominent educators to further the use of motion pictures in the nation's schools highlighted the annual meeting of the Motion Picture Producers & Distributors Assn. last Thursday (15) in N.Y. Reelection of Will Hays as president and reelection of other officers and association directors was the usual routine.

Hays pointed out in his annual report that the film industry cannot afford to relax its principles of self-regulation, saying that 'we would be guilty of the worst dereliction if we regarded the war crisis as in any way an occasion or an excuse for abandoning the principles of the production code or relaxing its administration.'

Presence of Joseph I. Breen, PCA chief, and Fred W. Beetson, executive v-p of the Hollywood Producers Assn., as guests of the annual session hinted that the Hays office felt such reaffirmation by MPPDA members was essential at the present time. Several distributors in recent months had appealed rulings of the PCA on swear words, each time the MPPDA directorate upholding the Production Code execs, but the action in backing up the code as it now stands obviously clarified the atmosphere.

Hays' statement declared that the dominant purpose of the film business in the past year was toward winning the war and hastening the

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Howard Hughes May Have to Rent or Buy Theatres for 'Outlaw'

Determined to defy the Hays' office and censors in connection with his picture, 'The Outlaw,' which will be followed by others, Howard Hughes will lease theatres throughout the country, if necessary, in order to obtain outlet for his product. In addition, Hughes also is said to feel that the time is propitious to make worthwhile theatre investments.

Locked out of Detroit on 'Outlaw,' he bought the old RKO Downtown under a deal which could be closed only by taking the Briggs hotel, of which it is part, with it. Hughes peeled out $350,000 in cash in order to swing the purchase. Deal was made with a local bank, which held control.

R. M. Savini, president of Astor Pictures, independent distributing company, who's Hughes' personal representative, negotiated the Detroit purchase and is now in Detroit supervising remodeling of the house, engagement of staff, etc., with a view to opening 'Outlaw' there at advanced prices in four or five weeks. A total of about $60,000 is involved in preparing the house for reopening, including an entire seating job since all the seats in the RKO downtown were sold a year ago. The seats, as well as other necessary equipment, have already been bought and two sound engineers working for Hughes are in Detroit from the Coast to aid in installation.

The RKO Downtown has been closed for seven years, although it's in the loop section. Many years ago it was a vaude unit in the old Keith circuit.

Hughes some 12 years ago bankrolled the Hughes-Franklin (late Harold B.) circuit, since dissolved, and also took an option for the purchase of the entire Robb & Rowley chain in the southwest, which was allowed to lapse.

'Outlaw,' now playing the Tivoli, San Francisco, following three weeks at the Geary, both houses being leased, will have its second showing at the Downtown, Detroit. Latter seats 2,400.

FRANK McNAMEE SLATED FOR WMC PA. ZONE SPOT

Philadelphia, April 20.

Frank L. McNamee, co-owner of an indie chain (Jay Emanuel) and former RKO branch manager here, will probably be named regional director of the War Manpower Commission for Pennsylvania, New Jersey and Delaware, according to well-informed sources here. McNamee has the backing of labor and industrial circles here as well as powerful political friends. He is a close personal friend of James P. Clark, Philly Democratic leader, who is also associated with the picture industry in his capacity of head of Highway Express, Inc., which delivers virtually all of the films in this territory.

When his appointment comes through—it's expected shortly—he will succeed Louis B. F. Raycroft, who submitted his resignation last week to War Manpower Commissioner Paul McNutt.

McNamee caught the eye of Philadelphians and civic leaders by his handling of the infantile paralysis drive here for the past two years. He also is active in the Variety Club.

What's That Title Again?

Hollywood, April 20.

Nancy Coleman steps into a romantic role between two unromantic guys, Humphrey Bogart and Sydney Greenstreet, as co-star in 'The Pentacle' at Warners.

Filming starts May 10 with David Butler directing and William Jacobs producing.

Starts to Meet 'Em

Hollywood, April 20.

E. Y. Harburg draws Lucille Ball as femme star in his first production effort on the Metro lot, 'Meet the People.'

Filmusical tunes up May 15 with Vaughn Monroe and the Four King Sisters providing hot numbers.

UA Board Meets May 1 On the Coast to Elect Slate; None Would Sell

Edward C. Raftery, United Artists prexy, upon his return to New York from the Coast last Wednesday (14), stated that all UA owners had been sounded out, but that there was no disposition to sell their holdings to any of the groups which have been interested in buying into the company. Mary Pickford and Charles Chaplin are apparently determined to hold on to their stock.

Raftery stated that various Wall street interests had been seeking a deal, phoning him while he was in Hollywood, but that nothing materialized.

Alexander Korda's [illegible] which Arnold Pressburger has been negotiating, has not been offered to UA first, a preliminary necessary to consummating a deal outside the company. Selznick, according to Raftery, is not showing any indication of withdrawing as an owner-member either.

UA board of directors meeting is scheduled to be held on the Coast on May 1 when officers will be elected. No changes in the current administrative setup are contemplated, according to Raftery.

UA prexy pointed out that, for the first time since the company was founded, it would have pictures in release throughout the summer. Hunt Stromberg's 'Lady of Burlesque,' will be released in April, 'Stage Door Canteen' in May, 'Hi Diddle Diddle' in June, 'Victory Through Air Power' in July and 'McLeod's Folly' (tentative title) in August.

LUPE VELEZ BACK HOME TO STAR IN MEX PICTURE

Hollywood, April 20.

Lupe Velez goes to Mexico to star in a Posa Films production on completion of her current job in 'Mexican Spitfire's Blessed Event' at RKO.

'Blessed Event' is the last of the Spitfire series. From now on, Lupe's [illegible] in a new series with an American family background.

Metro to Star Grayson In 'Great Day' Musical

Hollywood, April 20.

Kathryn Grayson's next job at Metro is the star spot in 'Great Day,' a musical to be produced by Sam Zimbalist, starting in June.

Jan Fortune and James Hill start work this week on the script.

Buck's Tiger Safari

Hollywood, April 20.

Frank Buck signed to bring 'em back alive on the screen for Producers Releasing Corp. in 'Tiger Fangs.'

Arthur St. Claire is doing the screenplay, with shooting slated to start June 10.

Dr. Ehrlich's ('Magic Bullet') Widow Raises Unique WB Tax Point

Federal Judge James Alger Fee in N. Y. last week reserved decision in a tax-refund action brought by Mrs. Hedwig Ehrlich, widow of Dr. Paul Ehrlich, against Joseph T. Higgins, as Collector of Internal Revenue. The money Mrs. Ehrlich sought was a 10% withholding tax paid by Warner Bros. Pictures, Inc., to the Government in 1940 as a tax against income of aliens.

Warners paid Mrs. Ehrlich and her two daughters $42,500 for furnishing background and material for their motion picture, 'Dr. Ehrlich's Magic Bullet,' based on the life of the late German scientist. The question whether this money constitutes income or liquidated damages is to be decided by the court.

Mrs. Ehrlich, now a resident here, [illegible] country in August, 1941. A short time later she brought the action to recover the 10% which Warners had paid to the Government.

Dr. Ehrlich died in 1915. Mrs. Ehrlich was a resident of Switzerland in 1939 when Warners decided to film the savant's life. Mrs. Ehrlich granted the film company the right to portray characterizations of both her and her children in the film, but her attorney now argues that the money received from Warners was not income but liquidated damages paid in advance of an invasion of the right of privacy. The Government, however, contended that the agreement did not provide for apportionment, that it was income and subject to the withholding tax.

The court's decision may affect future payments by film companies to aliens for manuscripts and other rights.

CRASH DIVE
(TECHNICOLOR)

20th-Fox release of Milton Sperling production. Stars Tyrone Power, Anne Baxter, Dana Andrews; features James Gleason, Dame May Whitty, Henry Morgan, Ben Carter. Directed by Archie Mayo. Screenplay, Jo Swerling, based on original by W. R. Burnett; camera, Leon Shamroy; special effects, Fred Sersen; editor, Walter Thompson. Tradeshown April 17, '43. Running time, **105 MINS.**

Lieut. Ward Stewart ..... Tyrone Power
Jean Hewlitt ..... Anne Baxter
Lieut. Commdr. Connors ..... Dana Andrews
McDonnell ..... James Gleason
Grandmother ..... Dame May Whitty
Brownie ..... Henry Morgan
Oliver Cromwell Jones ..... Ben Carter
Hammond ..... Charles Tannen
Captain Bryson ..... Frank Conroy
Doris ..... Florence Lake
Curly ..... John Archer
Crew Member ..... George Holmes
Butler ..... Minor Watson
Miss Bromley ..... Kathleen Howard
Lieutenant ..... David Bacon
Captain ..... Stanley Andrews
Clerk ..... Paul Burns
Sailor ..... Gene Rizzi

'Crash Dive' is 20th-Fox's salute to the submarine crews of the U. S. Navy. It packs terrific wallop and is geared to exceptional b.o. grosses in all situations.

Endowed with a fine cast, headed by Tyrone Power for marquee strength, it has been directed with consummate skill and artistry by Archie Mayo, unfolds a tense, dramatic series of undersea warfare episodes and, visually, through its excellent Technicolor treatment, is at all times highly distinctive.

True, the script concocted by Jo Swerling from an original by W. R. Burnett can hardly lay claim to originality, with the film having a tendency to slip during its maudlin boy-chases-gal sequences in the early chapters, but once the preliminaries have been disposed of and the U.S.S. Corsair starts hitting the high seas, it's a tense, arresting saga of sub warfare that's as educational as it is entertaining. When the picture deals with the adventures of the sub's crew in maneuvering the ship through narrow channels to elude sub nets and a profusion of mines, with only a matter of inches the difference between life and death, it creates an overwhelming suspense. The fact that many of the film's top moments are derived from an examination of the intricacies involved in the complex operation of the submersible is a tribute to director Mayo for his ability to dramatize the technical aspects of the sub's mechanisms with such vividness and clarity, and endow it with a maximum of entertainment. Throughout the latter part, the film is charged with surefire episodes, such as the sub's crash diving to the floor of the ocean as depth charges from an enemy Q-boat explode about her, with the resultant sinking of the enemy vessel via a ruse whereby the sub fires dummies to the surface and ejects oil to convey to the Germans that she has been sunk. 'Crash' was made in cooperation with the U. S. naval sub base at New London, Conn., where many of its sequences were filmed.

Tale opens on a weak note with Lt. Tyrone Power transferred from a PT mosquito boat to submarine service. En route to Washington for instructions he meets up with Anne Baxter, a New London teacher taking a group of junior misses on an educational tour of the capital. The officer gets off on the wrong foot through a lower berth mixup and later they wind up at the same hotel where, through another sleeping arrangement maneuver, he puts on a wolf act to gain her affections. It's trite, but solid stuff for the Power fans. Back in New London, where the gal has returned to her teaching post, he continues his play for her, finally winning her over only to learn she's the fiancee of his superior officer, Dana Andrews. Thus is laid the background for the conflict between the two officers which is only submerged by their allegiance to the Corsair and their respect for each other's abilities.

It's when the triangle situation is properly relegated to a background that the film's interest hypoes, with the sea episodes building up to a sock climactic sequence when the sub is ordered back into the North Atlantic waters to find and destroy a Nazi minelaying base in the vicinity of its first encounter with the Q-boat. The manner in which the sub's crew blasts the shore installations and torpedoes subs and other enemy craft, while required to work with split-second accuracy, offers moments of terrific excitement and permits for maximum production presentation, enhanced considerably by the Technicolor.

Power is expertly cast both in the romantic role and as the sub officer. Andrews also turns in a top performance, as does Miss Baxter. In supporting roles, James Gleason, Dame May Whitty, Henry Morgan and Ben Carter, latter as the sub's colored mess attendant, likewise rate kudos. *Rose.*

SANTLEY'S SLEEPER

Hollywood, April 20.

Joe Santley, once a topper in musical shows before there were any pictures, draws the director job on 'Sleepy Lagoon' at Republic.

Filming starts around May 15 with Judy Canova starring when she returns from her stage tour through the east.

Miniature Reviews

'Crash Dive' (Technicolor) (20th). Exciting submarine saga starring Tyrone Power geared for top grosses.

'They Came to Blow Up America' (20th). George Sanders, Anna Sten in saboteur meller; strong dual supporter.

'Good Morning, Judge' (Songs) (U). Program comedy-drama with good pace to carry through as standard dual supporter.

'Taxi, Mister' (UA). Hal Roach streamliner will satisfy in usual slot as supporting programmer.

'I Escaped From the Gestapo' (Mono). Spy meller okay for supporting datings in the secondary duals.

'Keep 'Em Slugging' (U). Dead End Kids and Little Tough Guys in a program meller.

'Shantytown' (songs) (Rep). Non-war tale of a tomboy. Okay for duals.

They Came to Blow Up America

20th-Fox release of Lee Marcus production. Stars George Sanders, Anna Sten; features Ward Bond, Ludwig Stossel. Directed by Edward Ludwig. Screenplay by Aubrey Wisberg from original by Michel Jacoby; editor, Nick De Maggio; camera, Lucien Andriot; special effects, Fred Sersen. Tradeshown in N. Y. April 19, '43. Running time, **73 MINS.**

Carl Steelman ..... George Sanders
Frau Reiker ..... Anna Sten
Craig ..... Ward Bond
Colonel Taeger ..... Dennis Hoey
Dr. Herman Baumer ..... Sig Ruman
Julius Steelman ..... Ludwig Stossel
Captain Kranz ..... Robert Barrat
Helga Lorenz ..... Poldy Dur
Heinrich Burkhardt ..... Ralph Byrd
Mrs. Henrietta Steelman ..... Elsa Janssen
Eichner ..... Rex Williams
Zellerbach ..... Charles McGraw
Commander Houser ..... Sven Hugo Borg
Schonzeit ..... Kurt Katch
Fritz ..... Otto Reichow
Zugholtz ..... Andre Charlot
Kranz' Aide ..... Arno Frey
Jones ..... Sam Wren
Theresa ..... Etta McDaniel
Gertzer ..... Peter Michael
Coast Guardsman ..... Dick Hogan
Saleslady ..... Lisa Golm
Schlegel ..... Wolfgang Zilzer

Lacking big marquee names and handicapped by its elongated title, 'They Came to Blow Up America' nevertheless is a deftly concocted melodrama of Nazi sabotage efforts in U. S.

Yarn concerns the German saboteurs who were landed off Long Island, N. Y., opening with the sentencing of the eight Nazi espionage agents. Flashback method is used to detail what supposedly backgrounded their capture. However, main thread of fable follows the efforts of an F.B.I. operative to ferret out Nazi sabotage ahead of actual event.

Despite the fact that the story follows the accepted pattern in showing how the Gestapo and espionage boys are trained in Germany, Edward Ludwig's well-paced direction makes an exciting tale out of obviously melodramatic, and sometimes implausible, material. Loyal F.B.I. agent substitutes for a dead Bund operative in U. S. and ingratiates himself with the Nazi Naval Intelligence in Germany, George Sanders being the agent who goes on the exciting trip inside enemy headquarters. He's just landed on Long Island from a German sub when word is flashed that he should be executed forthwith because a spy.

Somebody in Sanders' own family had talked to one of his best friends (the family doctor), and word was flashed back to Germany nearly in time to cause his death. However, Sanders lands successfully and goes through with the trial with his true identity not revealed by the F.B.I. until later.

Sanders turns in a solid performance as a convincing American-German type in the F.B.I. employ. Anna Sten, as the Austrian beauty tied up with the underground movement in Germany, is excellent though in a secondary role. Her affair with Sanders is all too brief. In contrast, Poldy Dur, as the wife of the dead Bundist who nearly traps Sanders, is given a meaty part. Ludwig Stossel is remarkably fine as Sanders' German dad, who is sickened by the prospect that his son is taking part in the Bundist movement. Ward Bond, as the F.B.I. chief, makes something of his role. Support is headed by Ralph Byrd, Dennis Hoey, Sig Ruman, Robert Barrat and Elsa Janssen.

Besides the exciting direction, trim camera work by Lucien Andriot and outstanding special photo effects by Fred Sersen help the all-round strong production afforded by Lee Marcus. *Wear.*

Tracy-Dunne Pic On Again As Van Johnson Recovers

Hollywood, April 20.

Convalescence of Van Johnson, injured in a motor crash, started renewed activity on the 'A Guy Named Joe' set at 20th-Fox, where filming had been under abatement.

Spencer Tracy and Irene Dunne resumed their work as co-stars, with Victor Fleming, as director, shooting around Johnson, who will be ready for work in another week.

Good Morning, Judge
(SONGS)

Hollywood, April 16.

Universal release of Paul Malvern production. Stars Dennis O'Keefe, Louise Allbritton; features Mary Beth Hughes, J. Carroll Naish. Directed by Jean Yarbrough. Screenplay by Maurice Geraghty and Warren Wilson; original, Geraghty and Winston Miller; camera, John W. Boyle; editor, Edward Curtiss; songs by Milton Rosen, Everett Carter. Previewed April 15, '43. Running time, **66 MINS.**

David Barton ..... Dennis O'Keefe
Elizabeth Christine Smith ..... Louise Allbritton
Mira Bryon ..... Mary Beth Hughes
Andre ..... J. Carrol Naish
Cleo ..... Louise Beavers
J. P. Gordon ..... Samuel S. Hinds
Ben Pollard ..... Frank Faylen
Harry Pollard ..... Ralph Peters
Magistrate ..... Oscar O'Shea
Nicky Clark ..... Marie Blake
Biscuit Face ..... Don Barclay

This is a compact little package of comedy-drama, with accent on familiar but brightened comedic situations, that will carry it through the program houses as a good supporter for more serious fare.

Dennis O'Keefe is a music publisher with both a song hit and a warbling blonde, Mary Beth Hughes, on his hands. He's sued for plagiarism, with portia Louise Allbritton handling plaintiff's case and insistant on trial rather than settlement. Publisher and femme attorney meet without knowing each other's identity and dine together. But when O'Keefe realizes girl is to appear in court against him the next day, he tosses her a mickey finn. Yarn unravels in merry and not too serious fashion, with O'Keefe in and out of court between running gag of further mickeys liberally dispensed. There's a brief but aggressive battle between Miss Hughes and portia for another court rendevous, and finally clinch between O'Keefe and the girl attorney.

Yarn is lightly set up and not in too serious a vein, with both good script and paceful direction by Jean Yarbrough combining to keep up interest in the proceedings. O'Keefe competently handles his assignment of the music publisher, with Miss Allbritton catching attention in her first light role as the femme attorney. Miss Hughes and J. Carroll Naish provide solid support, with others in cast turning in good performances including Frank Faylen, Ralph Peters, Samuel S. Hinds, Louise Beavers, Oscar O'Shea, Marie Blake and Don Barclay.

Miss Hughes, displayed as musical revue star chasing O'Keefe, sings two numbers by Milton Rosen and Everett Carter—'Spellbound' and 'Sort of a Kinda.' Former gets two deliveries along the line, and is a good tune, but not strong enough for more than passing attention. *Walt.*

TAXI, MISTER

United Artists release of Hal Roach (Fred Guiol) production. Features William Bendix, Grace Bradley. Directed by Kurt Neumann. Screenplay, Earle Snell, Clarence Marks; camera, Robert Pittack; editor, Richard Currier. At Palace, N. Y., dual, April 15, '43. Running time, **45 MINS.**

Tim McGuerin ..... William Bendix
Sadie McGuerin ..... Grace Bradley
Eddie Corbett ..... Joe Sawyer
Gloria ..... Sheldon Leonard
Stretch ..... Joe Devlin
Van Nostrum ..... Jack Norton
Silk ..... Frank Faylen
Joe ..... Mike Mazurki
Henry ..... Sig Arno
Hogan ..... Clyde Fillmore
Objector ..... Jimmy Conlon
Lew Kelly ..... Lew Kelly
Waitress ..... Iris Adrian
Chorus Girl ..... Lona Andre

This is the third in the series about the Brooklyn McGuerins and, like the streamliners preceding, fills the bill nicely as a supporting programmer for family trade picture houses.

It's a light but pleasant comedy, not geared for belly-laughs, but satisfying in conjunction with heavier dramatic material.

Yarn, handled via the flashback technique, tells how Tim McGuerin (Bendix) and his partner (Joe Sawyer) build up a taxi company from scratch to 1,000 cabs. McGuerin owes it all to a curve he developed as a pitcher on a backyard baseball team. He gets a $10,000 award for capturing a notorious racketeer whom he downs by throwing a fancy curve with a monkey wrench.

Bendix and Sawyer, as the partners, register as an amiable team of funsters while Grace Bradley does well as the burlesque queen with a [illegible] for a marriage ring and a cottage. Girl displays shapely gams in the burlesque sequences. *Mori.*

I Escaped From the Gestapo

Hollywood, April 11.

Monogram release of King Brothers production. Stars Dean Jagger, John Carradine and Mary Brian. Directed by Harold Young. Screenplay, Henry Blankfort and Wallace Sullivan; original, Blankfort; camera, Ira H. Morgan; editor, S. K. Winston; asst. directors, Arthur Gardner and Herman King. Previewed at Ambassador, April 10, '43. Running time, **74 MINS.**

Lane ..... Dean Jagger
Martin ..... John Carradine
Helen ..... Mary Brian
Gordan ..... Bill Henry
Bergen ..... Sidney Blackmer
Gerard ..... Ian Keith
Lokin ..... Anthony Ward
Lunt ..... Billy Marshall
Rodt ..... Norman Willis
Haft ..... Charles Waggenheim
Domack ..... Ed Keane
Hilda ..... Greta Grandstadt
Billy ..... Spanky McFarland

'I Escaped From the Gestapo' is a satisfactory spy melodrama grooved for dual support in the secondary houses. Despite the low budget restrictions that are apparent on the production side, picture carries good cast toppers in trio of Dean Jagger, John Carradine and Mary Brian to lift it above par for a Monogram release.

Despite title implications, it's not a European background but domestic locale that displays operations of the Gestapo ring. Jagger is an expert counterfeiter who's aided in jailbreak by the Nazis so they can kidnap and use him for engraving forged plates of various securities of both the United States and neutral countries. Although he wises up to the Gestapo aims, Jagger presumably agrees until he can get word outside for the eventual roundup. Story weaves through the usual melodramatics until it reaches that conclusion.

Jagger is pitted against Carradine, head of the Gestapo group, in development of the tale, with Miss Brian briefly seen as the girl for very minor romantic interest. Good support is provided by Bill Henry, Sidney Blackmer and Ian Keith. Direction is adequate in concentrating on the suspense provided by the script. *Walt.*

'SPITFIRE' REVIEW

'Spitfire,' the British-made feature which Samuel Goldwyn obtained for American release via RKO, was called 'First of the Few' when originally released in England. It was reviewed in 'Variety' under that title last Sept. 2, review stating 'production, performance and story—they can't miss... seems slated for superlative boxoffice returns.' Principal change from the original is that the running time has been cut down 28 minutes, now being 90 minutes.

KEEP 'EM SLUGGING

Universal release of Ben Pivar production. Features Huntz Hall, Bobby Jordan, Gabriel Dell, Norman Abbott, Evelyn Ankers, Don Porter, Elyse Knox, Frank Albertson. Directed by Christy Sabanne. Screenplay by Brenda Weisberg from original story by Edward Handler and Robert Gordon; camera, William Sickner; editor, Ray Snyder. At New York theatre, N. Y., dual, week April 14. Running time, **60 MINS.**

Pig ..... Huntz Hall
Tommy ..... Bobby Jordan
String ..... Gabriel Dell
Ape ..... Norman Abbott
Sheila ..... Evelyn Ankers
Suzanne ..... Elyse Knox
Frank ..... Frank Albertson
Jerry ..... Don Porter
Binky ..... Shep Howard
Curruthers ..... Samuel S. Hinds
Mrs. Banning ..... Mary Gordon
Duke Redman ..... Milburn Stone
Lela ..... Joan Marsh

Hampered by poor story material this latest of the Dead End Kids-Little Tough Guys series has little to offer except to the clientele of the cast. Yarn is weak from the time it gets under way. Only one sequence stands out—the capture of truck robbers by the gang with the aid of a fire hose.

Kids turn in their usual typed performances as toughies who get jobs in a department store, where Frank Albertson, as head of the delivery department, is implicated with thieves. Albertson has an interest in Evelyn Ankers, employed in the jewelry department. When Albertson frames Bobby Jordan with some stolen jewelry, the Kids are jailed. On getting released Jordan tails Albertson and, with the gang, captures the thieves.

Huntz Hall, Gabriel Dell and Norman Abbott get what they can from their parts, which isn't much. Miss Ankers and Don Porter as the love interest turn in good performances. Direction is ordinary.

SHANTYTOWN
(SONGS)

Republic release of Harry Grey production. Directed by Joseph Santley. Features Mary Lee, John Archer, Marjorie Lord. Screenplay, Olive Cooper; adaptation, Henry Moritz; camera, Ernest Miller; editor, Thomas Richards. Previewed in N. Y. April 16, '43. Running time, **63 MINS.**

Liz Gorty ..... Mary Lee
Bill Allen ..... John Archer
Virginia Allen ..... Marjorie Lord
Doc Herndon ..... Harry Davenport
Papa Ferrelli ..... Billy Gilbert
[illegible] ..... [illegible]
Mr. Gorty ..... J. Frank Hamilton
Whitey ..... Frank Jenks
Shortcake ..... Cliff Nazarro
Rindy ..... Carl 'Alfalfa' Switzer
Dugan ..... Robert Homans
Ace Landers ..... Noel Madison
Matty Malneck and His Orchestra

One of the few of the recent low-budget pictures without a war theme, 'Shantytown' will prove okay in the lesser dual situations. Film has good direction, four songs, as many orchestra numbers and a conglomeration of entertainment values to suit almost every taste.

Mary Lee, as the girl from the other side of the railroad tracks whose parents operate a ramshackle boarding house, is given an opportunity to display all her talents, from a hoydenish sand-lot baseball player to a singer, with dramatic acting interspersed throughout.

Story concerns the kid tomboy falling for John Archer, an innocent mechanic, who had been intrigued by a band of auto thieves. Archer gets a job in the girl's home town and she brings him to her home to live. The lad is married, wife being played by Marjorie Lord. About the time the wife arrives at the boarding house, the racketeers stop at the garage where Archer is employed and force him ta drive a getaway car for a bank holdup. Archer tries to signal a cop by flashing on the lights. But the holdup is committed, one of the robbers killed and Archer escapes. His wife expects a child and Mary Lee endeavoring to urge him to return goes on an amateur-hour program and gets her message over.

Anne Revere, Harry Davenport, Billy Gilbert, Frank Jenks, Cliff Nazarro and Carl 'Alfalfa' Switzer turn in good performances, while Marjorie Lord's screen personality is photographed to advantage.

Union Pressure

Continued from page 3

backer will crystallize into a mass meeting here in which the World War I ace will be handled without gloves.

Preliminary plans were made this week for the union's protest meeting in early May, with the sponsors applying for the Departmental Auditorium. War Department was also asked to give clearance to wounded soldiers and sailors from Guadalcanal and the North African theatres of war, to voice their objections to the Rickenbacker anti-labor messages. Capt. Wayne King has been approached to lead an orchestra at this meeting.

American Federation of Labor officials at the preliminary meetings declared that Rickenbacker has been bitten with the political bee and is a definite candidate for vice-president on an isolationist Republican ticket, as possible running mate for Gov. Bricker of Ohio. Labor leaders plan to make it plain that Rickenbacker is anathema to all union card members and as wrong as he was when advocating America First. At the meeting last night (19) a resolution was introduced calling upon a drastic boycott of any Rickenbacker picture, if and when made by Hollywood. Action will be taken on this resolution at the mass meeting. Slogan of the Rickenbacker foes will be: 'Win the War Without Rickenbacker — the Perfect Symbol of American Disunity.'

They will call it a Victory rally but the real purpose will be to deflate Rickenbacker. President William Green of the AFL and other international officers will make addresses. Office Workers Union will provide a glee club, Navy Yard machinists will send down their quartet, and Musicians Union No. 161 will have an augmented orchestra.

War Pix

Continued from page 3

every commercial U. S. war picture made is considered from the morale and uplift values to the public.

Among war pictures going into release during the next few months or already showing are 'Moon Is Down,' 'Edge of Darkness' and 'Hangmen Also Die,' all underground themes. Others are 'Flight For Freedom,' 'Bombardier,' 'Air Force,' 'Hitler's Children,' 'Desert Victory,' 'China' and 'Chetniks'—most all of them potentially big grossers.

Pitt's Ballyhoo Switch

Pittsburgh, April 20.

Increasing avalanche of war pix at b.o. locally has theatres even going so far as to eliminate from all advertising and publicity matter any suggestion of that angle regardless of picture's story content. Specific case is the way Stanley's currently treating advance stuff on 'Hangmen Also Die,' which opens at WB deluxer on Friday (23). House's idea [illegible] epic.

With that in view, all stills showing the trace of a Nazi uniform were removed from sets distributed to newspaper offices for reproduction, and there's no sign of any of them in theatre's lobby either. In addition, regular trailer for 'Hangmen' was scissored ruthlessly in order to eliminate scenes showing the Nazis in action. Only left are a few romantic shots and a couple that might possibly indicate a gangland background.

Steady run of films with war background here of late has been blamed in many quarters for recent drop in downtown grosses. Phone operators at practically every house in Golden Triangle report an unprecendented number of calls from would-be patrons who invariably ask: 'Is it a war picture?' An answer in the affirmative, the hello girls report, usually brings a disappointed 'Oh.'

'Pride' Trim $18,000, 'Hardy' 17½G, Standouts in Chi; 'Victory' Great 11G

Chicago, April 20.

Downtown managers are hoping for good business despite Holy Week currently. Among the new openings, 'Desert Victory,' aided by timely publicity breaks, should hit a great $11,000 at the Garrick. It's helped by 'Hello, Frisco, Hello,' on third week in Loop. 'Andy Hardy's Double Life,' at United Artists, is fine at $17,500.

Palace opened big with a return booking of 'Pride of Yankees,' with stout $18,000 in sight. 'Moon Is Down' is solid $17,000 on Roosevelt holdover.

Estimates for This Week

Apollo (B&K) (1,200; 35-75)—'Chetniks' (20th) and 'Quiet, Please' (20th) (3d wk). Okay $6,500. Last week, good $7,800.

Chicago (B&K) (4,000; 35-75)—'Reunion France' (M-G) and Gracie Barrie orch heading stage show. Dandy $39,000. Last week, 'Hello, Frisco' (20th) (2d wk) with Tito Guizar and Joe Reichman orch on stage, strong $38,000.

Garrick (B&K) (900; 35-75)—'Desert Victory' (20th) (1st wk) and 'Hello, Frisco' (20th) (third week in Loop). Great $11,000. Last week, 'Avengers' (Par) and 'Northwest Rangers' (M-G), fair $5,000.

Oriental (Iroquois) (3,200; 28-55)—'Life Begins' (20th) (2d run) with June Havoc and Louis Jordan orch on stage. Smart $22,000. Last week, 'Midnight With Blackie' (Col) and Art Kassel orch on stage, ditto.

Palace (RKO) (2,500; 33-75)—'Pride Yankees' (RKO) and 'He's My Guy' (U). Corking $18,000. Last week, 'Mrs. Holliday' (U) and 'Johnny Comes Marching' (U) (3d wk-4 days), and 'Pride of Yankees' (RKO) and 'He's My Guy' (U), three days, stout $20,000.

Roosevelt (B&K) (1,500; 35-75)—'Moon Is Down' (20th) (2d wk). Solid $17,000. Last week, great $19,000.

State-Lake (B&K) (2,700; 35-75)—'Spangled Rhythm' (Par) (7th wk). Lusty $18,000. Last week, excellent $21,500.

United Artists (B&K) (1,700; 35-75)—'Hardy's Double Life' (M-G). Fine $17,500. Last week, 'Random Harvest' (M-G) (11th wk-6 days), and 'Double Life' (M-G), okay $14,000.

Woods (Essaness) (1,200; 33-75)—'Powers Girl' (UA) and 'Fall In' (UA) (3d wk). Nice $6,000. Last week, satisfactory $7,500.

'SHADOW' NEAT $9,500 'REVEILLE' 8G, MONT'L

Montreal, April 20.

Holy Week will not dent grosses here much, but three holdovers are holding down total for city. 'Shadow of Doubt,' at Palace, with fine total, is leader.

Estimates for This Week

Palace (CT) (2,700; 3062)—'Shadow of Doubt' (U). Pointing to good $9,500. Last week 'Commandos' (Col) h.o., stout $8,000.

Capitol (CT) (2,700; 30-62)—'Reveille Beverley' (Col) and 'Power Press' (Col). Pacing handsome $8,000. Last week 'Reunion France' (M-G) and 'Blonde Victory' (Col) (2d wk), good $6,500.

Loew's (CT) (2,800; 35-67)—'Keeper Flame' (M-G) (2d wk). Smash $8,000 after socko $11,500 for opener.

Princess (CT) (2,300; 30-52)—'Behind 8-Ball' (U) and 'Holmes' Secret Weapon' (U) (2d wk). Sighting nice $4,000 after lush $5,500 opening stanza.

Strand (United Amusements) (750; 35-45)—'Tahiti Honey' (Rep) and 'Purple V' (Rep). Average $2,500. Last week 'Boston Blackie' (Col) and 'Secret Code' (Col), good $3,000.

Orpheum (Ind) (1,100; 30-60)—'Serve' (UA) (10th wk). Clicking for good $2,500 after fine $3,000 last week.

St. Denis (France-Film) (2,500; 30-40)—'Golgotha' and 'La Rose Noire.' Good $3,000. Last week 'La Goualleuse' and 'Soleil de Marseille,' smart $4,600.

'Hit Parade' Sturdy $7,000 in Brooklyn

Brooklyn, April 20.

Fabian Paramount scoring with 'Happy Go Lucky' and 'Wrecking Crew' in second week. Third week of 'Hard Way' and 'Truck Busters' at Fabian Fox also profitable.

Estimates for This Week

Albee (RKO) (3,274; 30-65)—'Hitler's Children' (RKO) and 'Taxi, Mister' (UA) open today. Last week, 'Meanest Man in World' (20th) and 'Chetniks' (20th), okay $16,000.

Fox (Fabian) (4,023; 30-65)—'Hard Way' (WB) and 'Truck Busters' (WB) (3d wk). Satisfactory $12,000. Last week, nice $16,000.

Metropolitan (Loew's) (3,618; 30-65)—'Stand By for Action' (M-G) and 'Rhythm of Islands' (U). So-so $13,000. Last week, 'Tennessee Johnson' (M-G) and 'Powers Girl' (UA), good $18,000.

Paramount (Fabian) (4,020; 30-65)—'Happy Go Lucky' (Par) and 'Wrecking Crew' (Par) (2d wk). Nice $15,000. Last week, sturdy $19,000.

Strand (WB) (2,952; 30-65)—'Hit Parade of 1943' (Rep) and 'Purple V' (Rep). Oke $7,000. Last week, 'Lady Bodyguard' (Par) and 'Mysterious Doctor' (WB), mild $5,500.

'Ain't Hay' Plus Dunham 30G, Hub

Boston, April 20.

Although it's Holy Week implications in the Hub, it's also a holiday week (P. Revere rode on April 19) and Marathon race week. Hence what the houses may lose on the last three days they more than make up the first four. So it all adds up to a fairly normal week and way ahead of last year. 'It Ain't Hay,' with stage combination, is leading the new bills with great $30,000 at RKO Boston.

Estimates for This Week

Boston (RKO) (3,200; 44-99)—'It Ain't Hay' (U) with Sonny Dunham orch, others, on stage. Exceeding $30,000, great for this week. Last week, 'Holmes' Secret Weapon' (U) plus Count Basie orch, others, $29,000.

Fenway (M-P) (1,373; 30-60)—'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th). Doing well at $5,500. Last week, 'Hard Way' (WB) and 'Lady Bodyguard' (Par), $6,000.

Memorial (RKO) (2,900; 44-75)—'Mrs. Holliday' (U) (2d wk) and 'Cinderella Swings It' (U) (1st wk). Continues to nice $20,000, and holds. Last week, 10 days, stout $28,000.

Metropolitan (M-P) (4,367; 35-65)—'Air Force' (WB) and 'Dixie Dugan' (20th) (2d wk). Dropped to $25,000 but still good. Last week, grand $30,000.

Orpheum (Loew) (2,900; 44-65)—'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col). Well-plugged and drawing stout $22,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk), big $19,000.

Paramount (M-P) (1,300; 33-60)—'Night Plane Chungking' (Par) and 'Mr. Pitt' (20th). Doing business for fine $14,000. Last week, 'Hard Way' (WB) and 'Lady Bodyguard' (Par), $15,000.

State (Loew) (3,200; 44-60)—'Powers Girl' (UA) and 'Blackie Goes Hollywood' (Col). Cheerful $17,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), (2d wk), $15,000.

Translux (Translux) (900; 28-65)—'Clancy Street Boys' (Mono) and 'Purple V' (Rep). Average $4,500. Last week, 'No Place for Lady' (Col) and 'Maltese Falcon' (WB), oke $5,000.

'Shadow' Grand $15,000 In Prov.; 'Kid' Mild 13G

Providence, April 20.

Main stemmers are doing better than average week. Topping list are 'Shadow of a Doubt' at Majestic, 'Harrigan's Kid' at Loew's State and 'Air Force' on third downtown week at Carlton.

Estimates for This Week

Albee (RKO) (2,300; 30-50)—'Forever and Day' (RKO) and 'Taxi, Mister' (UA), eing carried an extra two days to bring up regular opening day, Thursday. Hoping to close with additional $2,000 after swell $12,500 in first seven days.

Carlton (Fay-Loew) (1,400; 30-50)—'Air Force' (WB) and 'Young and Beautiful' (WB) (3d downtown wk). Peppy $4,000 after $4,500 in second session.

Fay's (Fay) (2,200; 30-50)—'Margin Error' (20th) and vaude. Good $7,500. Last week, 'Omaha Trail' (M-G) and vaude, about same.

Majestic (Fay) (2,200; 30-50)—'Shadow of Doubt' (U). Grand $15,000. Last week, 'Meanest Man' (20th) and 'Chetniks' (20th), nice $14,000.

Metropolitan (Indie) (3,200; 30-50)—'Clancy St. Boys' (Mono) and Lanny Ross, others on stage. Snappy $7,000 three-day weekend run. Last week, 'Living Ghost' (Mono) and Judy Canova, Louis Prima orch, others, on stage, fine $10,000 for three days.

State (Loew) (3,200; 30-50)—'Harrigan's Kid' (M-G) and 'Reveille Beverly' (M-G). Slightly above average $13,000. Last week, 'Cabin In Sky' (M-G) and 'American Empire' (UA), healthy $15,000.

Strand (Indie) (2,000; 30-50)—'Aldrich Gets Glamour' (Par) and 'At Dawn We Die' (Rep). Opened Sunday (18) very strong and looks snappy $13,000. Last week, 'Happy Go Lucky' (Par) and 'Avengers' (Par) (2d wk). Nice $9,000.

First Runs on Broadway

(Subject to Change)

Week of April 22

Astor—'Human Comedy' (M-G) (8th week).
(Reviewed in 'Variety' March 3)

Capitol—'Hangmen Also Die' (UA) (2d week).
(Reviewed in 'Variety' March 24)

Criterion — 'Assignment in Brittany' (M-G) (21).
(Reviewed in 'Variety' March 10)

Globe—'Desert Victory' (20th) (2d week).
(Reviewed in 'Variety' March 31)

Hollywood—'Air Force' (WB) (12th week).
(Reviewed in 'Variety' Feb. 3)

Music Hall—'Flight for Freedom' (RKO) (2d week).
(Reviewed in 'Variety' Feb. 3)

Paramount — 'China' (Par) (21).
(Reviewed in 'Variety' March 24)

Rialto—'I Walked With a Zombie' (RKO).
(Reviewed in 'Variety' March 17)

Rivoli—'White Savage' (U) (24).
(Reviewed in 'Variety' April 14)

Roxy—'Hello, Frisco' (20th) (5th week).
(Reviewed in 'Variety' March 10)

Strand—'Edge of Darkness' (WB) (3d week).
(Reviewed in 'Variety' March 24)

Week of April 29

Astor—'Human Comedy' (M-G) (9th week).

Capitol—'Presenting Lily Mars' (M-G).

Criterion — 'Assignment in Brittany' (M-G) (2d week).

Globe—'Desert Victory' (20th) (3d week).

Hollywood—'Mission to Moscow' (WB).

Music Hall—'Flight for Freedom' (RKO) (3d week).

Paramount — 'China' (Par) (2d week).

Rivoli—'White Savage' (U) (2d week).

Roxy—'Crash Dive' (20th) (28).

Strand—'Edge of Darkness' (WB) (4th week).

'Flame' Bright $17,000 For 2 Seattle Houses; 'Hard Way' Strong 10½G

Seattle, April 20.

Heat wave arrived here early in year and is not helping pre-Easter week. Rush for outdoors not so pronounced this year, however, and vacation season looks good for theatres. 'Keeper of Flame' is strong at Music Hall and Fifth Avenue, while 'Hard Way' is rugged at the Orpheum.

Estimates for This Week

Blue Mouse (Hamrick-Evergreen) (800; 40-65)—'Once Upon Honeymoon' (RKO). (5th wk). After playing Paramount and Music Hall for two weeks each. Fair $3,700. Last week, 'Spangled Rhythm' (Par) (5th wk), hot $4,000.

Fifth Avenue (H-E) (2,349; 40-65)—'Keeper of Flame' (M-G). Daydate with Music Hall, and 'Dr. Gillespie's New Assistant' (M-G). Big $11,000. Last week, 'Hardy's Double Life' (M-G) and '7 Miles Alcatraz' (RKO) (2d wk), great $8,800.

Liberty (J & vH) (1,650; 40-65)—'Buckskin Frontier' (UA) and 'Jacare' (UA). Stout $8,500. Last week, nine days of 'Shout About' (Col) and 'Power Press' (Col), okay $8,500.

Music Box (H-E) (850; 40-65)—'Double Life' (M-G) (3d wk). Moved from Fifth. Nice $4,000. Last week, 'Avengers' (Par) and 'Quiet, Please' (20th), $4,600.

Music Hall (H-E) (2,200; 40-65)—'Keeper Flame' (M-G) and 'Army Surgeon' (RKO). Former also at Fifth Ave. Good $6,000. Last week, 'Once Upon Honeymoon' (RKO) and 'Taxi, Mister' (UA) (2d wk-5 days), mild $3,800.

Orpheum (H-E) (2,600; 40-65)—'Hard Way' (WB) and 'He's My Guy' (U). Strong $10,500. Last week, 'Mrs. Holliday' (U) and 'Truck Busters' (WB), swell $11,500.

Palomar (Sterling) (1,350; 30-65)—'Keep Slugging' (U) and 'Man Trap' (Rep) plus vaude headed by Mills Brothers. Big $9,500. Last week, 'Two Weeks to Live' (RKO) and 'Mysterious Doctor' (WB) plus vaude, good $9,000.

Paramount (H-E) (3,039; 40-65)—'3 Hearts Julia' (M-G) and 'Journey Margaret' (M-G). Good $8,500. Last week, 'Honeymoon' (RKO) and 'Taxi' (UA) (2d wk-5 days), stout $5,500.

Roosevelt (Sterling) (800; 40-65)—'Mrs. Holliday' (U). From Orpheum. Fine $5,000. Last week, 'Air Force' (WB) (5th wk), hefty $4,400.

Winter Garden (Sterling) (800; 20-30)—'Washington Slept Here' (WB) and 'Night to Remember' (Col) (3d run). Trim $4,000. Last week, 'Me My Gal' (M-G) and 'Tish' (M-G) (3d run), fair $3,300.

'Desert Victory' Highlights B'way Biz, $27,900, 'Hangmen'-Nelson-Hilliard 50G, 'Flight' Soars to Strong $110,000

Highlighting the somewhat spotty condition of grosses on Broadway currently is 'Desert Victory,' a sweeping smash at the small-seater Globe, in spite of the fact this is Holy Week and Monday's (19) rain retarded business. Receiving extravagant praise from the local critics, including a review by Bosley Crowther, written in news style and printed on page one of the N. Y. Times, the British war documentary hit $27,900 on the first seven days ended Monday evening (19).

This is the second best week the Globe has ever had in its checkered career. Record is held by reissue of 'Gold Rush' last year. Since 'Victory' runs only 60 minutes, excellent turnover is being obtained. Globe is running a minimum of 11 shows, but getting in 12 on some days, including Saturdays.

Music Hall, with 'Flight for Freedom' and Easter spec on stage, is making it look like Christmas at a terrific $110,000. Also new to the street is 'Hangmen Also Die,' which tenants the Capitol, with the Ozzie Nelson band and Harriet Hilliard on the stage. Fast from the barrier, the wire on the first lap should be passed at better than $50,000, very good.

Exceptionally strong among holdovers are the Roxy and Strand shows. Latter, with 'Edge of Darkness' and Jan Savitt, plus Ethel Waters on stage, is heading for a fine $47,000 on the current (2d) week. 'Hello, Frisco, Hello,' at the Roxy, with the Chico Marx band on stage, ended the fourth week last night (Tuesday) at a smart $54,000. Picture holds a fifth stanza starting today (Wednesday), but with the Tommy Tucker band replacing Marx and Victor Borge added to the stage bill.

State, ordinarily playing second-run, has 'Hit Parade of 1943' on its initial showing in N. Y., with Willie Howard and the Joe Marsala orchestra in person, but isn't doing better than average $24,000.

Following four good profitable weeks with 'Happy Go Lucky' and Les Brown, plus Gil Lamb and King Sisters, the Paramount ushers in 'China' and the Harry James band today (Wednesday) for the Easter pluckings.

Estimates for This Week

Astor (Loew's) (1,140; 55-$1.10)—'Human Comedy' (M-G) (8th wk). The 7th week through Monday night (19) picked up to hit $19,000, excellent; previous (6th) round was $17,000. Stays on.

Capitol (Loew's) (4,620; 35-$1.10)—'Hangmen Also Die' (UA) and Ozzie Nelson, plus Harriet Hilliard, others. Despite Holy Week doing extremely well at $50,000 or over, holding. Last week, second for 'Slightly Dangerous' (M-G) and Charlie Barnet orch, others, exceedingly potent at $51,000.

Criterion (Loew's) (1,062; 35-75)—'Assignment in Brittany' (M-G) opens here today (Wednesday) after two weeks with 'Something to Shout About' (Col), first being good $18,000, second just fair at $9,000.

Globe (Brandt) (1,250; 35-85)—'Desert Victory' (20th) (2d wk). Sock reviews an immense aid, first week ended Monday night (19) at $27,900, second best week theatre has ever had. Appears in for a long, profitable run. 'Dead or Alive' (Judell) on its second week was only $6,500, mild.

Hollywood (WB) (1,225; 44-$1.25)—'Air Force' (WB) (12th-final wk). Being held another week due to inability of 'Mission to Moscow' (WB) to preem until April 29. Had been scheduled for today (21). 'Force' on 11th stanza concluded last night (Tuesday), suitable profit at $11,300, while previous frame was $13,000.

Palace (RKO) (1,700; 28-75)—'Hitler's Children' (RKO) (2d run) and 'Taxi, Mister' (UA) (1st run), dualed. In for eight days and on that period will get big $17,000, best in several years here. Ahead of these 'They Got Me Covered' (RKO) (2d wk) and 'Dixie Dugan' (20th) (1st wk) got $9,800 on six days, okay.

Paramount (Par) (3,664; 35-$1.10)—'China' (Par) and Harry James bow in here this a.m. (Wednesday) after four nice stanzas with 'Happy Go Lucky' (Par), Les Brown, Gil Lamb and King Sisters, fourth being $37,000, close behind third's $39,000.

Radio City Music Hall (Rockefellers) (5,945; 44-$1.65)—'Flight for Freedom' (RKO) and stageshow, plus 'Glory of Easter' spectacle. With Easter stage portion always a draw here, week should hit a very fancy $110,000, with show holding. Last week, fourth for 'Keeper of Flame' (M-G), $75,000, oke.

Rialto (Mayer) (594; 28-65)—'Walked With Zombie' (U) opens today (Wednesday) after lacklustre week of $7,000 with 'Tonight We Raid Calais' (20th). Previously four-and-half days on holdover of 'Air Raid Wardens' (M-G) was $5,500, fair.

Rivoli (UA-Par) (2,002; 35-99)—'Moon Is Down' (20th) (4th-final wk). Dropping to around $17,000 on final eight days, while last week (3d) was $21,000, nothing special. 'White Savage' (U) is due Saturday (24).

Roxy (20th (5,886 40-$1.10)—'Hello, Frisco' (20th) (5th-final wk) and, on stage, Tommy Tucker and Victor Borge (1st wk). Tucker replaces Chico Marx band today, while Borge is added to show for concluding week of picture; on fourth week for 'Frisco' and Marx, ended last night (Tuesday) big $54,000 was drawn; third was $60,000.

State (Loew's) (3,450; 35-$1.10)—'Hit Parade of 1943' (Rep) and on stage, Joe Marsala orch, Willie Howard, others. Average $24,000 sighted. Last week 'Stand By for Action' (M-G) (2d run) and Sheila Barrett, Smith and Dale, others, $25,000.

Strand (WB) (2,756; 35-$1.10)—'Edge of Darkness' (WB) and Jan Savitt, plus Ethel Waters (2d wk). Holding up splendidly, this week (2d) appearing probable $47,000. Initial week soared to $54,500, socko. Remains on.

'Falcon'-Cugat Hot 29G, Cleve.

Cleveland, April 20.

Downtown rush of war workers to buy Easter finery and Holy Week is slowing up biz a bit currently. 'Falcon Strikes Back' is being helped by Xavier Cugat's orchestra to a comparatively great week at the Palace, to easily top the town. Others sagged but 'Got Me Covered' at the Hipp is okay on holdover.

Estimates for This Week

Allen (RKO) (3,000; 35-55)—'Walked With Zombie' (RKO) (2d wk). Thriller written by Inez Wallace, local newspaper scribe, slipped on holdover to $8,500. First week was sensational $14,500 but below expectancy.

Hipp (Warners) (3,700; 35-55)—'Got Me Covered' (RKO) (2d wk). Plenty strong $14,000, and good for third frame. Last week, gigantic $24,000.

Lake (Warners) (800; 35-55)—'Air Force' (WB) (4th wk). Fine $4,000 on top of nice $4,500 last week.

Palace (RKO) (3,700; 35-85)—'Falcon Strikes Back' (RKO) plus Xavier Cugat orch on stage. Although this is a jive house, Cugat aggregation is getting sizzling $29,000. Last week, 'Hard Way' (WB) with Shep Fields orch, John Boles, Dixie Dunbar, great $30,000.

State (Loew's (3,450; 35-55)—'Tennessee Johnson' (M-G). Fair $11,000. Last week, 'Cabin in Sky' (M-G), much stronger at $14,000.

Stillman (Loew's) (3,700; 35-55)—'Cabin in Sky' (M-G) (2d wk). Moveover, $6,000, above average. Last week, 'Hangmen Also Die' (UA), near $7,000.

Abbott-Costello Make 'Hay,' Top Indpls., 11½G

Indianapolis, April 20.

A slight tilt in grosses is noted at most downtown ticket windows this stanza in spite of pre-Easter taboos. 'It Ain't Hay,' at the Indiana, is skimming the cream.

Estimates for This Week

Circle (Katz-Dolle) (2,800; 30-50)—'Tarzan Triumphs' (RKO) and 'Journey Into Fear' (RKO). Adventure double looks good for $10,000. 'Moon Is Down' (20th) and 'He Hired Boss' (20th) took fair $9,500 last week.

Indiana (Katz-Dolle) (3,300; 30-50)—'It Ain't Hay' (U) and 'How's About It' (U). Abbott-Costello fans taking about $11,500 worth of this, slightly off previous records, but still good enough to lead town for week. 'Happy Go Lucky' (Par) and 'Quiet, Murder' (20th) got oke $11,000 last week.

Keith's (Indie) (1,200; 30-55)—'Keep 'Em Laughing' (Astor) and vaude. Reissue of 1934 Benny film helping first anniversary show here to good $4,900 in four days. But 'Secret of Underworld' (Rep) and 'WIBC Jamboree' on stage skyrocketed to $5,700 in same time last week.

Loew's (Loew's) (2,450; 30-50)—'Something Shout About' (Col) and 'Reveille With Beverly' (Col). Musical combination taken lightly, with fair $9,500 in view. Last week 'Hangmen Also Die' (UA) and 'Let's Have Fun' (Col) playing direct competish to 'Moon Is Down,' settled for $8,000.

Lyric (Katz-Dolle) (1,800; 30-50)—'Happy Go Lucky' (Par) and 'Quiet, Please' (20th). Oke $4,500 on moveover. Last week oke $5,500 for 'Hello, Frisco' (20th) and 'Dixie Dugan' (20th), also on moveover.

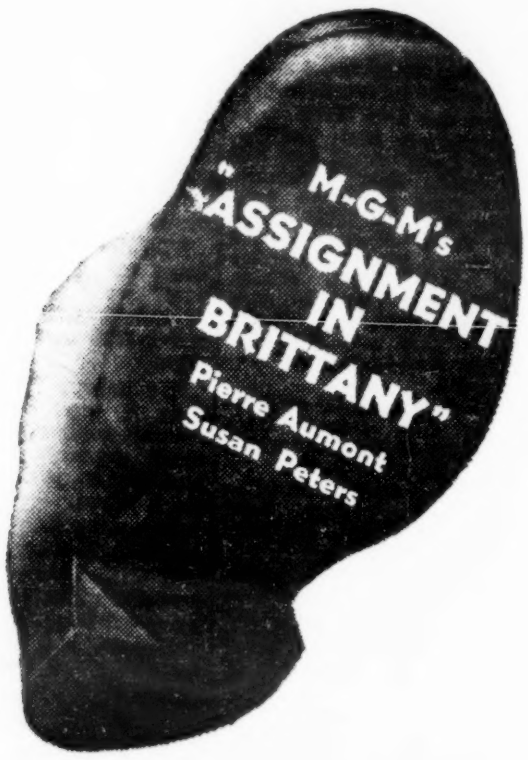
Put your best foot forward!

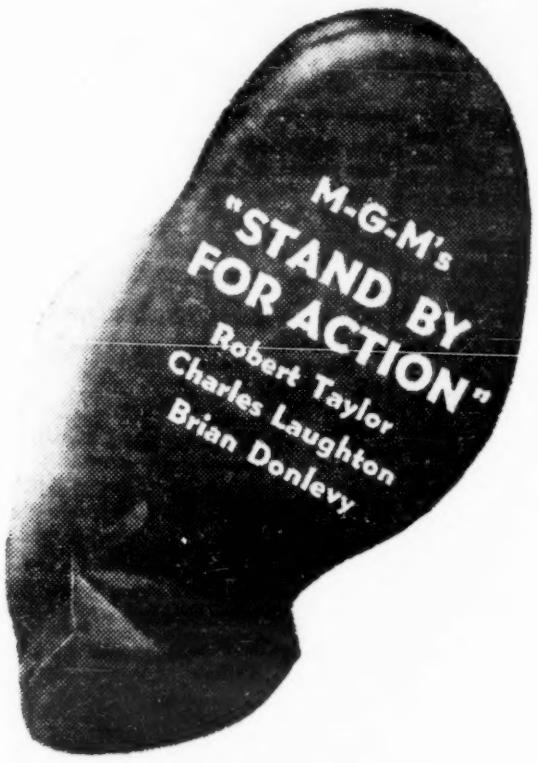
M-G-M's
"RANDOM HARVEST"
Ronald Colman
Greer Garson

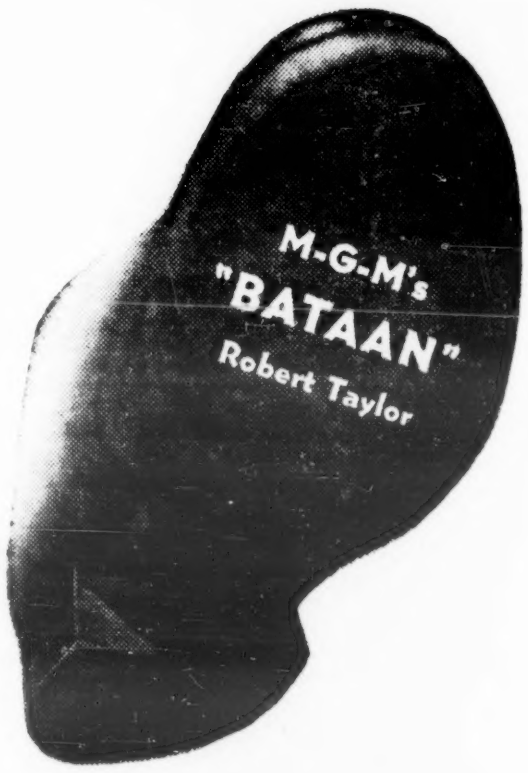
M-G-M's
Technicolor
"DU BARRY WAS A LADY"
Red Skelton
Lucille Ball
Gene Kelly

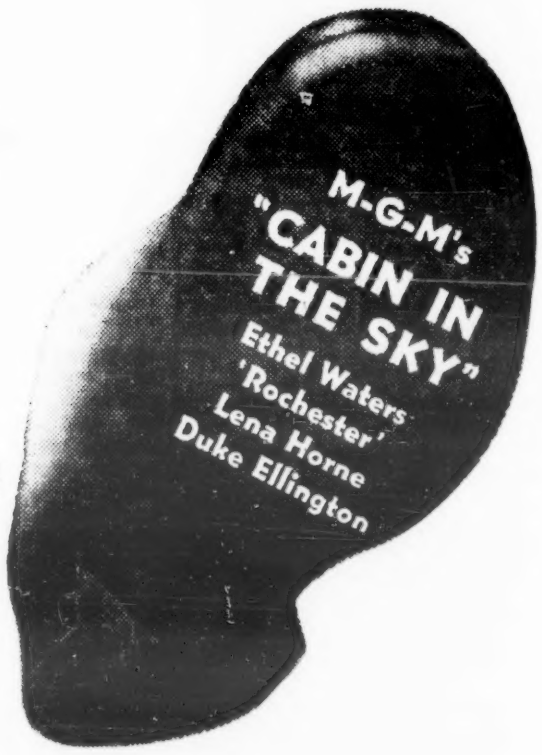
M-G-M's
"PRESENTING LILY MARS"
Judy Garland
Van Heflin

M-G-M's
"KEEPER OF THE FLAME"
Spencer Tracy
Katharine Hepburn



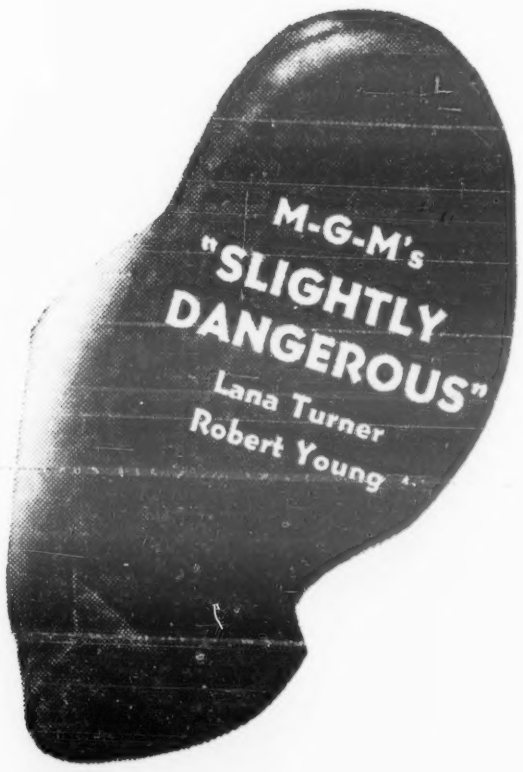


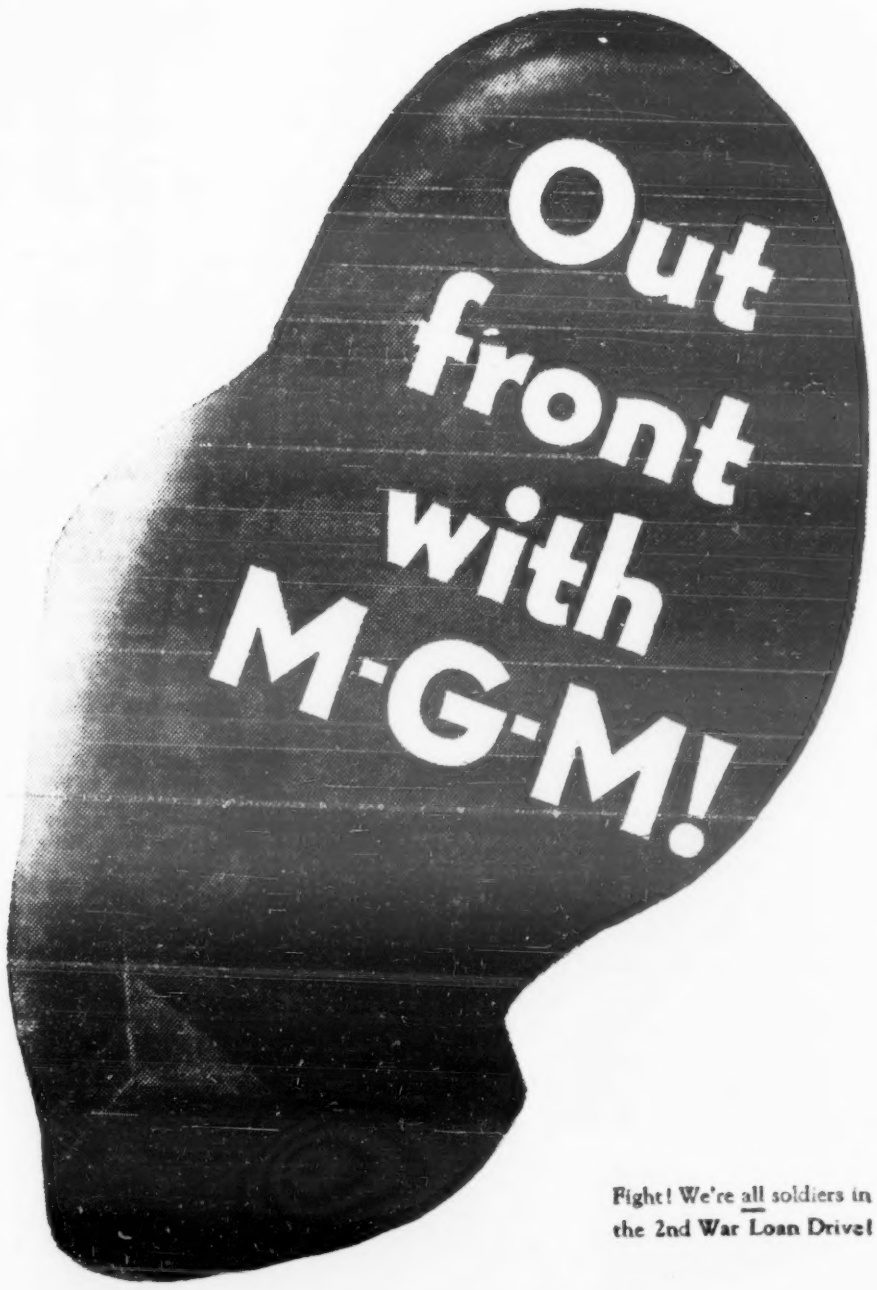




METRO-GOLDWYN-MAYER!

It doesn't have to be printed big to tell where the big ones come from!





Fight! We're all soldiers in the 2nd War Loan Drive!

Detroit Hefty; 'Pitt' Dual Boff $29,000, 'Crystal Ball'-'Young' Strong $16,000

Detroit, April 20.

On early indications, the usual Holy Week decline in biz will not affect the loop here this year. Grosses are hitting at the regular high average for this war center.

Estimates for This Week

Adams (Balaban) (1,700; 55-75)—'Mrs. Holliday' (U) (2d wk) and 'Hi Ya, Chum' (U). Nice $9,000 sighted on moveover from Fox. Last week 'Margin for Error' (20th) and 'Manila Calling' (20th) got choice $9,200.

Broadway-Capitol (United Detroit) (2,800; 55-75)—'Mysterious Dr.' (WB) and 'Hidden Hand' (WB). Chillers up to great $12,000. Last week 'Hardy's Double Life' (M-G) and 'Omaha Trail' (M-G) (3d wk), fine $10,000.

Fox (Fox-Michigan) (5,000; 55-75)—'Mr. Pitt' (20th) and 'Frankenstein Meets Wolf Man' (U). Sock $29,000. Last week 'Mrs. Holliday' (U) and 'Prairie Chickens' (UA), robust $28,000.

Madison (United Detroit) (1,800; 55-75)—'Once Upon Honeymoon' (RKO) and 'China Girl' (20th). Back in loop for fair $6,500. Last week 'Gentleman Jim' (WB) and 'Arabian Nights' (U), fine $7,200.

Michigan (United Detroit) (4,000; 55-75)—'Casablanca' (WB) and 'Heart Belongs to Daddy' (Par) (2d wk). Great $23,000 after first week soared above expectations, $31,000.

Palms-State (United Detroit) (3,000; 55-75)—'Crystal Ball' (UA) and 'Young and Willing' (UA). Big $16,000. Last week 'Forever and Day' (RKO) and 'Tarzan Triumphs' (RKO) (2d wk) strong $9,500 after $14,000 in first stanza.

United Artists (United Detroit) (2,000; 55-75)—'Keeper of Flame' (M-G) and 'Tish' (M-G) (3d wk). Holding up, with likely $12,000 after hefty $14,000 in second week.

Billy Rose Revue Ups 'Beverly' in Balto, 19G

Baltimore, April 20.

Holy Week used to be a bugaboo in show biz, but one would never know it from action on the downtown front here this week. There's still some lag by day, but it's solid generally, and leaders are reaching imposing figures.

Estimates for This Week

Century (Loew's-UA) (3,000; 17-55)—'Tennessee Johnson' (M-G). Fairish $13,000. Last week, 'Hangmen Also Die' (UA) all right at $11,200.

Hippodrome (Rappaport) (2,240; 17-66)—'Reveille With Beverly' (Col) plus Billy Rose's 'Diamond Horseshoe Revue' on stage. Leaning on latter for big coin, calling for multiple showings on weekend and special midnite show Wednesday (21) night. Looks like booming $19,000. Last week, 'Ladies Day' (RKO) plus Johnny Long orch drew fair $15,400.

Keith's (Schanberger) (2,406; 17-55)—'It Ain't Hay' (U). Opened with midnite show yesterday (Monday) after eight days of 'Frankenstein Wolf Man' (U) mopped up satisfying $14,900.

Maryland (Hicks) (1,290; 29-66)—'Mysterious Doctor' (WB) plus vaude headed by Stan Kenton orch. Leaning on stage for action, mostly on weekend, with $7,000 possible. Last week, revival of 'Virginia' (Par), plus seven acts of vaude, consumed much playing time to hold down take to $7,400.

Mayfair (Hicks) (980; 25-50)—'Quiet, Please' (20th). Drawing some response at $4,000. Last week, second of 'Hit Parade' (Rep), added nice $4,200 after better-than-average first round of $6,100.

New (Mechanic) (1,680; 17-55)—'Moon Is Down' (20th) (2d wk). Holding nicely at $4,500 after okay initial sesh to $6,400.

Stanley (WB) (3,280; 20-60)—'Hard Way' (WB) (2d wk). Maintaining good pace at $11,000 after fine opener to $14,400.

Valencia (Loew's-UA) (1,450; 17-55)—'Hangmen Also Die' (UA) (moveover). Fairish $4,000. Last week, moveover of 'Keeper of Flame' (M-G) drew good $5,200.

'Dangerous' Hot $15,000, Best Bet in Mild K. C.

Kansas City, April 20.

'Slightly Dangerous,' at Midland, gets the nod for first place this week. Sole holdover, 'Air Force' at Newman, is steady. Day-and-date Esquire, Uptown and Fairway, with 'Frankenstein Meets Wolf Man,' are better than average.

Estimates for This Week

Esquire, Uptown and Fairway (Fox-Midwest) (820, 2,043 and 700; 11-50)—'Frankenstein Meets Wolf Man' (U). Lively $9,000. Last week, 'Moon Is Down' (20th), elegant $10,000.

Midland (Loew's) (3,500; 11-50)—'Slightly Dangerous' (M-G) and 'American Empire' (UA). Hot $15,000. Last week, 'Hangmen Also Die' (UA) and 'Power Press' (Col). So-so $9,000.

Newman (Paramount) (1,900; 11-50)—'Air Force' (WB) (2d wk). Smart $9,500 following big $14,500 initial session.

Orpheum (RKO) (1,600; 15-50)—'Saludos Amigos' (RKO) and 'Journey Into Fear' (RKO). Nice $8,000. Last week, 'Hitler's Children' (RKO) and 'Cinderella Swings It' (RKO) (3d wk), okay $8,000.

Tower (Fox-Joffee) (2,110; 10-35)—'Holmes' Secret Weapon' (U) and 'Quiet Please' (20th) with vaude. Mild $7,000. Last week, 'Johnny Comes Marching' (U) and 'He's My Guy' (U) with vaude, fair $7,500.

Prize Plays

Continued from page 4

in January, and during which 133 plays were submitted, included Golden, Frederick Lonsdale, Kenyon Nicholson, Russel Crouse, Elmer Rice and Rachel Crothers. They were all on hand Sunday to witness the plays and agreed that the 'creative talent was excellent.' They also lauded the soldier performers, particularly 'Sparky' Kaplan, pfc, who played the comic in 'Where Ere We Go.'

Golden said it was tough picking out the top play and that sometime later this week he and his fellow judges will get together again. Meanwhile, the Army's permission is being sought to present the one-acters for the benefit of the Soldiers and Sailors Club in N. Y. Golden is awarding $100 for first prize; $80 for second; $60 for third; $40 for fourth, and $20 for fifth. If, after the second showing, the judges still can't decide, Golden said, they'll let the audience pick them.

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'DESPERADOES' TOPS MPLS., ROBUST $10,000

Minneapolis, April 20.

Business continues skyward. Even the arrival of Holy Week, in addition to weather conditions are not apparently boxoffice deterrents.

Estimates for This Week

Aster (Par-Singer) (900; 17-28)—'No Place for Lady' (Col) and 'Hi Ya, Chum' (U), dual first-runs, reaching for good $1,800 in four days. 'Hoppy Serves a Writ' (UA) and 'Varsity Show' (Par), first-run and reissue, duals, open Wednesday (21). Last week, 'Quiet Please, Murder' (20th) and 'Heart Belongs to Daddy' (Par) split with 'Sagebrush Law' (RKO) and 'Fall In' (UA), all dual first-runs, good $3,000 in nine days.

Century (P-S) (1,600; 30-40-50)—'Mrs. Holliday' (U). Deanna Durbin picture sweet $9,000. Last week, 'Hard Way' (WB), good $7,000.

Gopher (P-S) (1,000; 28-30)—'Aldrich Gets Glamour' (Par). Good enough $3,500. Last week, 'Chetniks' (20th), good $4,200.

Lyric (P-S) (1,091; 30-50)—'Hello, Frisco' (20th) (3d wk). Moved here after two big weeks at State. Looks like big $5,500. Last week, 'Keeper of Flame' (M-G) (3d wk), good $5,000 after $23,500 in first fortnight. Very big.

Orpheum (P-S) (2,800; 30-50)—'Desperadoes' (Col). Sock $10,000. Last week, 'Shadow of Doubt' (U), big $9,000.

State (P-S) (2,300; 30-50)—'Hardy's Double Life' (M-G). Rooney still a powerful draw and picture well liked. Good $9,000. Last week, 'Hello, Frisco' (20th) (2d wk), fine $9,600 after hefty $14,500 first stanza.

Uptown (Par) (1,100; 30-40)—'Star Spangled Rhythm' (Par). First neighborhood showing. Big $4,000 in prospect. Last week, 'Meanest Man in World' (20th), $3,000, okay.

World (Par-Steffes) (350; 30-55)—'Shadow of Doubt' (U) (2d wk). Moved here from Orpheum for three days. Nice $1,800 indicated. Last week, 'Beachcomber' (Par) (reissue), okeh $2,000. House closed Monday (19) through Friday (23) for renovation.

'Frankenstein' $17,000 Paces Sturdy Buffalo

Buffalo, April 20.

'Frankenstein Meets Wolf Man' is pacing the town currently with rousing $17,000 in nine days at the Lafayette. Coupled with 'Boogie Man Will Get You,' it makes double horror combo. It's topping 'Hangmen Also Die' at Great Lakes, though 'Hangmen' ran only regulation week.

Estimates for This Week

Buffalo (Shea) (3,500; 35-55)—'Happy Go Lucky' (Par) (2d wk) and 'He Hired Boss' (20th). Satisfactory at around $11,000. Last week, 'Lucky,' singled, sparkling $17,000.

Great Lakes (Shea) (3,000; 35-55)—'Hangmen Also Die' (UA) and 'Taxi, Mister (UA). Snappy $15,000. Last week, 'Air Force' (WB) (2d wk), strong $14,000 for holdover sesh.

Hipp (Shea) (2,100; 35-55)—'Air Force' (WB). Moved here from Great Lakes, and doing hearty $8,000. Last week, 'Immortal Sergeant' (20th) and 'Lady Bodyguard' (Par) (2d wk), robust $9,000.

Lafayette (Hayman) (3,300; 35-50)—'Frankenstein Wolf Man' (U) and 'Boogie Man Get You' (Col). Soaring to smash $17,000 in nine days. Last week, 'Desperadoes' (Col) (2d wk) and 'Junior Army' (Col), limp $7,000.

20th Century (Ind.) (3,000; 35-55)—'Cat and Canary' (Par) and 'Varsity Show' (WB) (reissues). Mild $7,500. Last week, 'Forever and Day' (RKO) and 'Saludos Amigos' (RKO), stout $12,000 or slightly better.

'Chetniks'-Vaude Lead Omaha With OK $15,000

Omaha, April 20.

General pickup from last week but still not too good. Orpheum will lead town again with Veloz and Yolando and revue plus 'Chetniks.' 'Amazing Mrs. Holliday' is stout at the Paramount.

Estimates for This Week

Orpheum (Tristates) (3,000; 20-65)—'Chetniks' (20th) plus Veloz and Yolanda and stage revue. Fine $15,000. Last week, 'Journey Margaret' (M-G) and Lawrence Welk orch plus Edgar Kennedy in person $14,500.

Brandeis (Mort Singer) (1,500; 11-50)—'Saludos Amigos' (RKO) and 'Journey Into Fear' (RKO). Just fair $5,000. Last week, 'Forever and Day' (RKO) and '7 Miles Alcatraz' (RKO) light $5,200.

Paramount (Tristates) (3,000; 11-50)—'Mrs. Holliday' (U) and 'How's About It' (U). Brisk $9,000. Last week, 'Happy Go Lucky' (Par) and 'Holmes' Secret Weapon' (U), light $8,100.

Omaha (Tristates) (2,000; 11-50)—'Reunion France' (M-G) and 'Hidden Hand' (WB). Trim $8,500. Last week, 'Hello, Frisco' (20th) moved over from Orpheum and 'Desert Victory' (20th), hefty $7,000.

Town (Goldberg) (1,400; 11-30)—'Blocked Trail' (Rep), 'Mountain Rhythm' (Rep) and 'Half Way Shanghai' (U) triple split with 'Sunset Wyoming' (Rep), 'Behind 8 ball' (U), 'Invisible Agent' (U) and 'Big Shot' (WB), 'Lady Gangster' (WB) plus Saturday stage shows. Nice $1,400. Last week, 'Can't Beat Law' (Mono), 'Dead Man's Gulch' (Rep), 'Blackie Goes Hollywood' (Col) triple split with 'Through Night' (WB), 'Flying Devil Dogs' (Rep), 'At Front' (WB) and 'Wildcat' (Par), 'Murder Big House' (WB) and 'Steel Vs. Sky' (WB) with usual stage shows Saturday, okay $1,200.

Phillips-USO

Continued from page 4

signed by the entire cast of the Camp Show 'Arsenic and Old Lace' legit unit, which, the CSI exec said, came unsolicited and was heartening in that he felt it represented the feelings of the majority of the entertainers routed in the nation's army camps and navy bases.

Addressed to Phillips, the letter reads:

'We, the cast of 'Arsenic and Old Lace,' would like you to know how much we appreciate the privilege of entertaining the armed forces under USO-Camp Shows, Inc., auspices.

'We believe the organization has done a praiseworthy job in the routing, transporting, advance living conditions and numerous other details that so ambitious an undertaking involves.

'Especially in the light of recent publicity concerning the hardships that USO troupes have undergone, would we like to raise our voices. True, we have had some trying experiences, but they were neither surprising nor overly discomforting to seasoned performers, and in the light of our mission, we consider them singularly insignificant.

'USO-Camp Shows is making an important contribution to the war effort. We take pride in being part of it.'

Letter was signed by Jean McKenzie, Ada M. Farland, Georgia Harvey, Louise Kelley, Philip Huston, Fred Small, Charles L. Douglass, Otis Sheridan, Rose Chetwynd, Lloyd Holden, Wayne Kunn, Ernest Woodward, Owen Coll, Clyde Veant, John S. Chubly and Joseph Roth, company manager.

Hotel Assn. Promises Better Break on Rates

Chicago, April 20.

Complaint that excessive rates are being charged USO-Camp Show performers, particularly in far western and southern towns, was brought before the executive board of the American Hotel Men's Association, in session here last week. The board, presided over by Tom Green, executive director, and Frank Bering, secretary of the association, looked favorably upon proposals by USO-Camp Show officials for a maximum set of rates for these performers with indications that the problem will soon be worked out satisfactorily.

Facts regarding bad treatment accorded these official Army and Navy shows by certain hotel managements, regardless that shows are given free to service men by performers who are working for about 50% of their regular salaries, were explained by Green and Bering. Robert Wilson, executive secretary of the Chicago Committee, went into detail on the hardships encountered by the performers and pointed out that the official rates of these hotels, as published in the Hotel Red Book of 1942, were far below the rates being charged.

The maximum rate list for Camp Show performers, submitted for approval of the Hotel Men's Association, is as follows: Two chorus girls in a room, $3.50; three chorus girls in a room, $4.50; single room for principals, $2.50; double room for principals, $5; managers, musicians and stagehands, $2.50. Assurance is asked that hotel managements will live up to contracts made and signed by advance agents of the shows.

Conference will be continued in New York with Lawrence Phillips, USO-Camp Show's executive v.p., who was slated to attend the meeting here but could not, and then situation will be taken up individually with each state association. A traveling representative will be appointed by USO-Camp Shows to appear before each state association in an effort to straighten out the rates.

T. DORSEY BOOSTS 'FALCON,' 26½G, DENVER

Denver, April 20.

Tommy Dorsey's orch on stage at the Orpheum this week is providing most of the boxoffice fireworks in town, boosting 'Falcon Strikes Back' to an estimated smash $26,500. 'Moon Is Down' and 'She Has What It Takes,' day-date dual at the Esquire and Denver,' are copping second money.

Estimates for This Week

Aladdin (Fox) (1,400; 30-65)—'Mrs. Holliday' (U) and 'Rhythm Islands' (U), afer week at each Denver and Esquire. Good $6,500. Last week, 'Hello, Frisco' (20th) and 'Dangerous Night' (Col), from a week each at Denver and Esquire, nice $5,500.

Broadway (Fox) (1,040; 30-65)—'Hardy's Double Life' (M-G) and 'Cinderella Swings It' (RKO), after two weeks at Orpheum. Fair $3,000. Last week, 'Air Force' (WB) and 'Fall In' (UA), after week at each Denver, Esquire and Aladdin, nice $4,500.

Denham (Cockrill) (1,750; 30-60)—'Palm Beach Story' (Par) (2d wk). Okay $6,500. Last week, nice $9,000.

Denver (Fox) (2,525; 30-65)—'Moon Is Down' (20th) and 'Has What It Takes' (Col), day-date with the Esquire. Nice $14,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), also at Esquire, fine $15,000.

Esquire (Fox) (742; 30-65)—'Moon Down' (20th) and 'What It Takes' (Col), day-dating with Denver. Good $3,000. Last week, 'Mrs. Holliday' (U) and 'Rhythm Islands' (U), also at the Denver, fine $3,500.

Orpheum (RKO) (2,600; 30-75)—'Falcon Strikes Back' (RKO) and Tommy Dorsey orch on stage. With top raised to 75c, nifty $26,500 is being snared, all attributed to Dorsey. Last week, 'Hardy's Double Life' (M-G) (2d wk) and 'Cinderella Swings It' (RKO), fine $12,500.

Paramount (Fox) (2,200; 30-50)—'Hard Way' (WB) and 'Truck Busters' (WB). Good $8,000. Last week, 'Raid Calais' (20th) and 'Jacare' (UA), fine $8,500.

L'ville Holding Well; Deanna Best, $11,000

Louisville, April 20.

Business is holding up well here in spite of rainy weather, Keeneland Spring race meeting at Churchill Downs and Cole Bros. Circus, which opened for a six-day stand today (20). Several good picts in town, and all getting a good play. Business is pretty evenly divided between all the first-runs, and none appears to be outstanding, but aiming at good solid returns. Final days of Lent are not having much noticeable affect on the b.o.'s.

Estimates for This Week

Brown (Fourth Avenue-Loew's) (1,400; 30-50)—'Cabin in Sky' (M-G) and 'Power of Press' (Col). Sturdy $3,500 on moveover from Loew's State. Last week, 'Hello, Frisco' (20th) and 'Dixie Dugan' (Rep), swell $4,500 on moveover.

Kentucky (Switow) (1,250; 15-25)—'Me and My Gal' (M-G) and 'Crystal Ball' (UA). Looks good for $1,800. Last week, 'Hitler's Children' (RKO) and 'Night to Remember' (Col), fair $1,700.

Loew's State (Loew's) (3,300; 30-50)—'Something to Shout About' (Col) and 'Reveille with Beverly' (Col). Coupla musical picts drawing good business. Indications are for excellent $10,000. Last week, 'Cabin in Sky' (M-G) and 'Power of Press' (Col), neat $11,000.

Mary Anderson (Libson) (1,000; 30-50)—'Mysterious Doctor' (WB) and 'Gorilla Man' (WB). House has tried double bills a couple times lately, and is taking a fling this week with horror pix, results being big. Wicket plenty busy for this pair, which opened Saturday (10), with indications for punchy $5,500. Last week, 'Varsity Show' (WB) (reissue) and 'Truck Busters' (WB) had eight-day run, but biz shaping up pretty well for $4,500.

Rialto (Fourth Avenue) (3,400; 30-50)—'Mrs. Holliday' (U) and 'Rhythm of Islands' (U). Deanna Durbin still packing strong punch at wicket. Current opus has been pleasing patrons and biz shaping up nicely for what looks like the best figure in town, probably $11,000. Last week, 'Moon Is Down' (20th) and 'He Hired Boss' (20th), tallied meaty $9,000.

Lya Lys' Bankruptcy

Lya Lys, former European actress, filed a voluntary petition in bankruptcy last week in N.Y. federal court, listing $7,451 liabilities; no assets.

Among the creditors were B. P. Schulberg, Columbia Pictures producer, $1,000 loan, and Egon Brecher, Hollywood dramatic coach $500.

Miss Lys (real name Lya Gummerson) resides at 112 Central Park South, N.Y., and states in her petition that she is unemployed and has earned only $1,018 since April, 1941.

'Happy' Nice $27,000, Frisco Topper; 'Hard Way' Pert 23G, 'Holliday' 16G

San Francisco, April 20.

State income tax payments plus Lent is putting a damper on biz currently. 'Happy Go Lucky,' riding the Fox screen, is pacing the town. 'The Hard Way,' at Paramount, is doing well. 'Flight for Freedom,' plus Al Donahue orch and vaude, is hefty on second week at Golden Gate.

Estimates for This Week

Fox (F-WC) (5,000; 55-75)—'Happy Go Lucky' (Par) and 'Street of Chance' (Par). Clocking nice $27,000 to lead town. Last week, 'Air Force' (WB) and 'Truck Busters' (WB) (2d wk), big $14,000 in five days.

Golden Gate (RKO) (2,850; 44-75)—'Flight for Freedom' (RKO) and stage bill headed by Al Donahue orch (2d wk). Strong $22,000. Last week, $30,000, socko.

Orpheum (Blumenfeld) (2,440; 60-75)—'Mrs. Holliday' (U) and 'Holmes in Washington' (U). Okay $16,000. Last week, 'Reveille With Beverly' (Col) and 'City Without Men' (Col), $14,000, fair.

Paramount (F-WC) (2,470; 55-75)—'Hard Way' (WB) and 'Tahiti Honey,' (Rep). Stout $23,000. Last week, 'Keeper Flame' (M-G) and 'Heart Belong to Daddy' (Par) (2d wk), grand $16,500 in six days.

St. Francis (F-WC) (1,475; 55-75)—'Keeper Flame' (M-G) and 'Heart Belongs to Daddy' (Par) (moveover). Reaching up to fine $10,000. Last week, 'Hello, Frisco' (20th) and 'Time Kill' (20th) (2d wk of moveover), great $9,500 for six days.

United Artists (F-WC) (1,100; 50-65)—'Powers Girl' (UA) and 'Power Press' (Col) (2d wk). So-so $8,000. Last week, average $11,100.

Warfield (F-WC) (1,100; 55-75)—'Tennessee Johnson' (M-G) and stage show headed by Una Merkel. Doing all right $22,000. Last week, 'Mrs. Wiggs' (Par) and stage show featuring Hugh Herbert, droopy $19,500.

Key City Grosses

Estimated Total Gross
This Week $2,235,000
(Based on 26 cities, 185 theatres, chiefly first runs, including N. Y.)
Total Gross Same Week
Last Year $1,856,900
(Based on 26 cities, 185 theatres)

'Ain't Hay' 16½G Paces St. Louis

St. Louis, April 20.

The Holy Week blight in this big Catholic town is hurting all film deluxers currently. 'It Ain't Hay' and 'Sherlock Holmes in Washington' at the Fox will lead the dismal outlook with a good $16,500. 'Tennessee Johnson' and 'Something To Shout About,' at Loew's is only average.

Estimates for This Week

Loew's (Loew) (3,172; 30-55)—'Tennessee Johnson' (M-G) and 'Something Shout About' (Col). Average $15,000. Last week, 'Never Lovelier' (Col) and 'Blackie Goes Hollywood' (Col), good $16,800.

Orpheum (Loew) 2,000; 30-55)—'Never Lovelier' (Col) and 'Blackie Hollywood' (Col). Moveover nice $6,500. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), $6,200.

Ambassador (F&M) (3,000; 30-50)—'Reap Wild Wind' (Par) and 'Night Plane Chungking' (Par). Fair $12,000. Last week, 'Mr. Pitt' (20th) and 'Saludos Amigos' (RKO). Disappointing $9,500.

St. Louis (F&M) (4,000; 30-40)—Ain't Hay' (U) and 'Holmes in Washington' (U). Stout $16,500, to lead the town. Last week, 'Moon Is Down' (20th) and 'Comes Up Love' (U), waned after nice opening for fair $13,000.

Missouri (F&M) (3,570; 30-50)—'Air Force' (WB) and 'Tahiti Honey' (Rep). Good $6,000. Last week 'Hello, Frisco' (20th) and 'Forever And Day' (RKO), $4,000, below average.

St. Louis (F&M) (4,000; 30-50)—'Truck Busters' (WB) and 'Gorilla Man' (WB). Mild $4,000. Last week, 'Meanest Man' (20th) and 'China Girl' (20th), sad $3,000.

'Amigos'-'Julia' Leading Cincy with Neat $14,000

Cincinnati, April 20.

Holy Week, not the b.o. slumper of former years, finds all but two of the major stands sans eggs. Although in winning stride, general biz is drooping for the third straight week.

Disney's 'Saludos Amigos,' linked with '3 Hearts for Julia,' is pacing the burg at the Albee. Palace also is on the right side with 'Something to Shout About.' Keith's, the only other big house showing fresh product, has a boffo surprise on 'Tennessee Johnson.'

Estimates for This Week

Albee (RKO) (3,300; 35-55)—'Saludos Amigos' (RKO) and '3 Hearts' (M-G). Disney's Technicolor creation the major magnet for an excellent $14,000. Last week, 'Forever and Day' (RKO), good $13,000.

Capitol (RKO) (2,000; 35-55)—'Flight for Freedom' (RKO). Moveover from Palace for second sesh. Mild $4,000. Last week, 'Air Force' (WB), third week of moveover run, great $5,500.

Family (RKO) (1,000; 20-30)—'After Midnight' (Col) and 'Ice-Capades' (Rep) split with 'Miss V From Moscow' (PRC) and 'Payoff' (PRC). Normal $2,200. Ditto last week on 'Murder in Times Square' (Col) and 'How's About It' (U), divided with Idaho' (Rep) and 'London Blackout Murders' (Rep).

Grand (RKO) (1,430; 35-55)—'Forever and Day' (RKO). Switched from Albee for second round. Slow $4,000. Last week, 'Lucky Jordan' (Par), swell $5,500.

Keith's (Libson) (1,500; 35-55)—'Tennessee Johnson' (M-G). Exceeding expectations, boffo $6,000. Last week, 'Moon Is Down' (20th) (2d run), fair $4,500.

Lyric (RKO) (1,400; 35-55)—'Air Force' (WB). Second transfer for fifth week on front line. Hefty $4,000. Last week, 'Young and Willing' (UA) and 'Margin for Error' (20th), so-so $3,500.

Palace (RKO) (2,600; 35-55)—'Something to Shout About' (Col). Okay $10,500. Last week, 'Flight for Freedom' (RKO), nice $12,500.

Shubert (RKO) (2,100; 35-55)—'Hello, Frisco' (20th). Holding for second week of moveover. Strong $4,500 after last week's dandy $6,500. Pic fetched a wham $33,500 in initial fortnight at the Palace.

Andrews Sis-Ayres Up 'Kid' to Big $25,000 In Mild Pitt; 'Victory' 7G

Pittsburgh, April 20.

Holy Week in nearly all spots except the Stanley, where Andrews Sisters are successfully bucking the Lenten finale. They are giving Warner deluxer its best session in some time, taking most of credit. Mitchell Ayres band is on stage but 'Harrigan's Kid,' on screen, is not much aid. 'Desert Victory,' brought in too fast, is doing only moderately well at Harris.

Estimates for This Week

Fulton (Shea) (1,700; 30-55)—'Jacare' (UA). House figured on Frank Buck for some personal appearances but he was in town only for a few hours and before picture opened. Modest $4,500. Last week, 'It Ain't Hay' (U), better on second week at $4,800.

Harris (Harris) (2,200; 30-55)—'Desert Victory' (20th). Raves for battle documentary but in so fast no build-up was possible. Only a mild $7,000 likely. Last week, second of 'Hello, Frisco' (20th), fine $8,500, best h.o. biz since 'Sister Eileen' (Col).

Penn (Loew's-UA) (3,300; 30-55)—'Air Force' (WB) (2d wk). Trailing off down the stretch and will hardly pull more than $10,000, fair. Last week, stout $18,500.

Ritz (WB) (800; 30-55)—'Hard Way' (WB) (2d wk). Weak $1,800. Last week, 'Hitler's Children' (RKO) (4th wk), nice $2,000.

Senator (Harris) (1,750; 30-55)—'Hello, Frisco' (20th) (3d wk). Brought here after two weeks at Harris and doing great h.o. biz. Ought to top $4,000 easily, fine here. Last week, reissue of 'Beast of Berlin' (PRC), $3,000.

Stanley (WB) (3,800; 30-66)—'Harrigan's Kid' (M-G) plus Andrews Sisters and Mitchell Ayres orch. Customers going for Andrews girls, this combo being credited for most of great $25,000, top figure here in a long time despite Holy Week. Last week, 'Hard Way' (WB) and Hal McIntyre orch, so-so $17,000.

Warner (WB) (2,000; 30-55)—'Keeper Flame' (M-G) (3d wk). Forced to stay at this site when Penn held 'Air Force' (WB). Not much more than $3,700 looked for. Last week, 'Flame' did $5,200 on m.o. from Penn.

'Moon Down' Bright $44,000, Aces In Sluggish L. A., 4 Spots, but 'Forever' Slim 23G, 2d, 'Skates'-Vaude Hot 18G

Los Angeles, April 20.

'The Moon Is Down,' the only new entry in first-run houses in offish L. A., is doing a sizeable $44,000 in four West Coast houses day-date. 'Air Force,' playing fourth session at the three Warner houses, is collecting a strong $29,500 while 'Forever and a Day' is only passably fair with $23,000 in two Paramounts for holdover.

Trade is off slightly from previous highs, probably due to Holy Week lull, but undertone continues healthy.

Estimates for This Week

Carthay Circle (F-WC) (1,516; 40-85)—'Moon Is Down' (20th) and 'Dixie Dugan' (20th). Snappy $5,000. Last week, 'Hello, Frisco' (20th) and 'Northwest Rangers' (M-G) (4th wk), okay $3,000.

Chinese (Grauman-WC) (2,034; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Hefty $11,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), good $9,500.

Downtown (WB) (1,800; 40-85)—'Air Force' (WB) (4th wk-8 days). Excellent $11,500 after hitting solid $14,000 last week.

Four Star (F-WC) (900; 40-65)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Light $2,700. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), pleasing $4,000.

Hawaii (G&S) (1,100; 40-75)—'Journey Into Fear' (RKO) and 'Laugh Blues Away' (Col). Looks like hefty $9,500. Last week, 'Cat People' (RKO) and 'Gorilla Man' (WB) (13th wk), good $2,600 in six days.

Hollywood (WB) (2,756; 40-85)—'Air Force' (WB) (4th wk-8 days). Stout $9,000 after corralling neat $10,500 last week.

Orpheum (D'town) (2,200; 40-65)—'Silver Skates' (Mono), with Bonnie Baker, Henny Youngman on stage. Excellent $18,000. Last week, 'Underground Agent' (Col) and Sally Rand on stage, strong $19,500.

Pantages (Pan) (2,812; 40-85)—'White Savage' (U) (2d wk) and 'Holmes in Washington' (U). Fine $8,000 on five-day week. Last week, with 'Seven Miles From Alcatraz' (RKO), strong $14,000.

Paramount (F&M) (3,389; 40-85)—'Forever and Day' (RKO) and 'Rhythm Islands' (U) (2d wk). Mild $15,000 after pulling dandy $20,000 last week.

Paramount Hollywood (F&M) (2,204; 40-85)—'Forever and Day' (RKO) (2d wk). Heading for $8,000 after pleasant $10,500 last week.

RKO Hillstreet (RKO) (2,890; 40-65)—'White Savage' (U) (2d wk) and 'Holmes in Washington' (U). Six-day week will draw satisfying $12,000. Last week, with '7 Miles From Alcatraz' (RKO), stout $19,000.

Ritz (F-WC) (1,372; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Will catch excellent $8,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), average $6,100.

State (Loew's-WC) (2,204; 40-85)—'Moon Down' (20th) and 'Dixie Dugan' (20th). Very good $20,000. Last week, 'Pittsburgh' (U) and 'Johnny Comes Marching' (U), okay $17,000.

United Artists (UA-WC) (2,100; 40-85)—'Pittsburgh' (U) and 'Johnny Comes Marching' (U). Light $5,000. Last week, 'Keeper Flame' (M-G) and 'Fall In' (UA), nifty $7,300.

Wilshire (F-WC) (2,296; 40-85)—'Keeper Flame' (M-G) and 'Fall In' (UA) (2d wk). Nice $5,200 after hitting first-rate $7,000 last week.

Wiltern (WB) (2,756; 40-85)—'Air Force' (WB) (4th wk-8 days). Winding up with $9,000 after likeable $10,400 last week.

Broadway Grosses

Estimated Total Gross
This Week $443,200
(Based on 13 theatres)
Total Gross Same Week
Last Year $352,800
(Based on 12 theatres)

Lana-Young Top Philly at $24,500

Philadelphia, April 20.

Boxoffice receipts are hitting a torrid pace this sesh despite Holy Week. Bad weather is failing to dent the healthy take being registered at the downtown deluxers. Heaviest grosser of the week is the Lana Turner - Robert Young starrer, 'Slightly Dangerous.'

Estimates for This Week

Aldine (WB) (1,303; 35-75)—'Desert Victory' (20th) and 'Saludos Amigos' (RKO). First time a dualer has even been tried downtown. Getting socko $12,000 on heels of heavy buildup to 'Victory.' Last week, 'Forever and Day' (RKO) okay $9,500 on holdover.

Arcadia (Sablosky) (600; 35-75)—'Keeper of Flame' (M-G) (2d run). Snagging bright $4,800. Last week 'Random Harvest' (M-G) grabbed fine $4,300 for fourth trip.

Boyd (WB) (2,569; 35-75)—'Slightly Dangerous' (M-G). Taking top money with excellent $20,500 plus $4,000 for extra showing at Earle Sunday (18). Last week 'Happy-Go-Lucky' (Par) satisfactory $16,200.

Earle (WB) (2,768; 35-75)—'Journey Into Fear' (RKO) with Hal McIntyre orch and Alan Mowbray on stage. Fairish $18,200. Last week 'Stranger In Town' (M-G) plus Xavier Cugat band landed better $23,000.

Fox (WB) (2,245; 35-75)—'Something Shout About' (Col). Rates some shouting with good $19,700. Last week 'Powers Girl' (UA) okay $17,500 plus $2,700 at Earle Sabbath showing.

Karlton (WB) (1,066; 35-75)—'Powers Girl' (UA) (2d run). Not bad at $5,200. Last week 'Arabian Nights' (U) fair $4,200.

Keith's (WB) (2,220; 35-75)—'Moon Is Down' (20th) (2d run) (2d wk) (5 days). Satisfactory $4,000. Last week Steinbeck's war drama grabbed fine $7,200.

Mastbaum (WB) (4,692; 35-75)—'Air Force' (WB) (3d wk). Winding up stay at this deluxer with neat $17,500 for eight days. Round two good for bright $20,800.

Stanley (WB) (2,916; 35-75)—'Hello, Frisco' (20th) (4th wk). Sensational $15,000 after hefty $16,800 last sesh.

Stanton (WB) (1,457; 35-75)—'Frankenstein Meets Wolf Man' (U). Chillers are killers at Stanton with bangup $14,200. Last week 'Silver Queen' (UA) snared good $9,500.

'Ain't Hay' Easy Winner In Port., Sock $12,700

Portland, Ore., April 20.

'It Ain't Hay' is the powerful pacemaker at the Broadway this week. Horror combo headed by 'Cat People' is drawing well at the Paramount.

Estimates for This Week

Broadway (Parker) (1,900; 40-65)—'It Ain't Hay' (U) and 'Rhythm Islands' (U). Great $12,700. Last week 'Serve' (UA) (2d wk), good enough $6,500.

Mayfair (Parker-Evergreen) (1,500; 40-65)—'Silver Queen' (UA) and 'Alibi' (Rep). Nice $6,200. Last week, legit.

Orpheum (Hamrick - Evergreen) (1,800; 40-65)—'Immortal Sergeant' (20th) and 'Great Gildersleeve' (RKO) (2d wk). Tall $8,500. First week, great $12,500.

Paramount (H-E) (3,000; 40-65)—'Cat People' (RKO) and 'Quiet Please' (20th). Chiller duo doing strong $9,000. Last week 'Air Force' (WB) (2d wk) and 'Aldrich Gets Glamour' (Par) (1st wk), grand $10,000 and moved to Playhouse.

United Artists (Parker) (900; 40-65)—'Mrs. Holliday' (U). Big $8,500. Last week 'Tennessee Johnson' (M-G) and 'Three Hearts Julia' (M-G), okay $6,500.

Hutton Band Jivey 20G With 'Shout About,' D. C.

Washington, pril 20.

Holy Week finds some weak sisters on first-run, but, bolstered by steady stage shows, the grosses should be close to normal. 'Human Comedy' went $1,000 over last week's estimate with a sizzling $23,000.

Estimate for the Week

Capitol (Loew) (3,434; 30-75)—'Harrigan's Kid' (M-G) with Ray Kinney's band on stage. Stage doing it for good $21,000. Last week 'Mr. Pitt' (20th) with vaudeville, disappointing $18,500.

Columbia (Loew) (1,234; 30-50)—'Immortal Sergeant' (20th). Fair $6,000. Last week 'Tennessee Johnson '(M-G), under par $5,500.

Earle (WB) (2,216; 30-90)—'Something to Shout About' (Col) with Ina Ray Hutton band on stage. Footlights will do it for a good $20,000. Last week, second of 'The Hard Way' (WB), neat $17,000.

Keith's (RKO) (1,830; 30-55)—'Frankenstein Meets Wolf Man' (U). Children will account for swell $14,000. Last week, third of 'Hitler's Children' (RKO), nifty $9,000.

Metropolitan (WB) (1,800; 30-50)—'Star-Spangled Rhythm (Par). Fourth downtown week will get boffy $7,000. Last week $8,100.

Palace (Loew) (2,242; 30-65)—'Human Comedy' (M-G) (2d wk). Bangup $19,000 in sight. Last week Saroyan comedy clicked for rousing $23,000.

NATIONAL BOXOFFICE SURVEY

Few new pictures are daring the lull of pre-Easter week, result being that some 36 features are providing most of modest takings in theatres currently. Of new fare or comparatively fresh product, 'Amazing Mrs. Holliday' (U), 'Edge of Darkness' (WB), 'Desert Victory' (20th), 'Keeper of Flame' (M-G), 'Flight For Freedom' (RKO), 'Air Force' (WB), 'Hangmen Also Die' (UA), 'Frankenstein Meets Wolf Man' (U), 'Happy Go Lucky' (Par), 'Slightly Dangerous' (M-G), 'Something to Shout About' (Col), 'Moon Is Down' (20th), 'Human Comedy' (M-G), 'Hit Parade of 1943' (Rep) and 'It Ain't Hay' (U) shape up best in present session.

'Mrs. Holliday' looms brisk in San Francisco, on Detroit holdover, in Louisville (leader), neat $20,000 on Boston second sesh, Minneapolis, Portland and Omaha. 'Darkness' is splendid on its second N. Y. week. 'Victory' is sock $27,900 in N. Y., great in Chicago, sock in Philadelphia, but disappointing in Pittsburgh. 'Shadow' is pacing Montreal and Providence. 'Flight' looks fancy $110,000 at Radio City Music Hall, N. Y., and strong on Frisco holdover. 'Happy' is just that for exhibs in Frisco, where tops, and in Brooklyn, Buffalo and New York, last-named being big $37,000 for fourth session in big Paramount.

Horror combos currently are popular, and 'Frankenstein' is cashing in on this, being sock $29,000 in Detroit with 'Mr. Pitt' (20th), bangup in Philly, pacing Buffalo with big $17,000, solid $14,000 in Washington and lively in K.C. 'Hangmen' looks dandy $50,000 in N. Y. backed by band and stage layout and snappy in Buffalo. 'Dangerous' is leading K.C. and appears a great $24,500 in Philly. 'Shout About,' with flock of new bookings, is good in Wash. and Cincinnati, excellent in Louisville and trim $19,700 in Philly. 'Air Force' is great $25,000 on second Boston sesh and smart on K.C. holdover.

'Moon' shapes as nice $17,000 in two Denver spots, bright $44,000 in four L.A. theatres and solid on Chi. h.o. 'Comedy,' still soaring in N. Y. on seventh sesh, is bangup on Wash. second week. 'Hit Parade' rates sturdy at $7,000 in Brooklyn and average $24,000 in N.Y. with vaude. 'Hay' is pacemaker in Portland, with great $12,700, St. Louis and Indianapolis and a great $30,000 in Boston with a band.

From the keys: 'White Savage' (U), fine $20,000 in two L.A. spots for five-day holdover; 'Pride of Yankees' (RKO), trim $18,000 in Chi; 'Casablanca' (WB), great $23,000 for second Detroit week; 'Powers Girl' (UA), trim $39,500 in two Boston houses; 'Hard Way' (WB), stout $23,000 in Frisco; 'Desperadoes' (Col), socko in Minneapolis; 'Reap Wild Wind' (Par), fair $12,000 in St. Louis; 'Hello, Frisco' (20th), big $54,000 in fourth N. Y. sesh and huge $15,000 for fourth Philly frame; 'Andy Hardy's Double Life' (M-G), fine $17,500 in Chi and powerful in Minneapolis; 'Star Spangled Rhythm' (Par), lusty $18,000 for Chi seventh week; 'Saludos Amigos' (RKO), pacing Cincy.

Jergens-Winchell

Continued from page 3

item in his own column or release it to some other New York daily.

$25,000 Libel Suit to Bat

A motion for dismissal of the $25,000 libel action brought by Nikifor Grigorieff and Fedor Mansvetov was denied attorneys for Walter Winchell, Andrew Jergens Co. and NBC yesterday (Tuesday) by N. Y. Supreme Court Justice Charles B. McLaughlin. The court, holding that the complaint is for libel, ruled that a jury will have to pass on the facts.

The plaintiffs alleged that Winchell, in a broadcast over WJZ, had subjected them to public scorn and charged them with being unpatriotic and disloyal, he also charged them with pro-Nazi sympathies. They claim that their position as lecturers and writers was damaged.

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WB to Stress Films' Cultural Stance In Its Selling of 'Mission to Moscow'

In merchandizing 'Mission to Moscow,' Warner Bros. hopes to prove that films, at last, have come of age. In other words, education and information, on an international basis, coupled with entertainment, should be achieved with a theme of this nature.

The Warnerites take the position that many an American can't savvy a French, Russian, or German language newspaper, but he does understand the cinematic art. Conversely, foreigners, even if knowing English, for instance, feel that the printed news report has its own peculiar significances to the respective countries, but not so in the case of pix.

Warnerites observe that when 'This Is the Army,' the Irving Berlin soldier musical, is finally screened, it will have, similarly, a tremendous impact on Yank goodwill abroad, especially as the Allies move into every one of the now Axis-occupied countries.

Should some Europeans figure, 'What's the difference, whether we're under the German army, or the Allied army, it's an army either way,' their attitude may change when they are exposed to a filmusical entertainment such as 'This Is the Army.' If they see a friendly, laughing bunch of soldier entertainers, it will have more favorable impact than any amount of military rules and tactical goodwilling.

Similarly, the Warner bunch believes that if 'Mission to Moscow' gets over, it will open up a new channel for other important documentaries—the Japanese, Chinese, Polish and other White Papers—and make the screen an informative-entertainment source, sans preachment. That was Harry M. Warner's basic idea in closing for the Joseph E. Davies book.

Based on the diary of Joseph E. Davies, former Ambassador to Moscow, WB has been in constant touch with Davies in making a picture that will be strictly according to Hoyle. Even a few technicalities that arose in scenes that had been shot were removed through reshooting although they were of very minor character, it is understood. During the past week, also, it was decided to add a scene, nature not disclosed, to reflect topical developments in the Russian situation. The ending, also a secret at the moment, is declared to be along very tricky lines.

While a prolog has been made, including Davies in an introductory, this may be switched to include only the former Russian Ambassador's voice rather than his personal appearance, it is understood. Picture will run between 110 and 120 minutes.

Press Club Preem

Charles Einfeld, chief of WB advertising and publicity, now east, left yesterday (Tuesday) for Washington to further discuss a special screening there with Davies, OWI officials and the National Press Club, where it will be held for newspapermen and Washingon dignitaries. He will be there until the end of the week, and if a screening is set, plan is to take tradepaper reps to Washington for the showing.

Meantime, witth additional material being shot on 'Moscow,' its opening at the Hollywood, N. Y., slated for today (Wednesday) has been set back to Thursday (29). While there may be a preview the night before (28) for newspaper people, fanfare of a special preem will be avoided. Prices at the Hollywood will not be upped.

Meantime, campaign against the 'Mission' by the New Leader mag and the Chicago Tribune is viewed in Warners as probably helping the picture rather than hurting it. WB will not start selling the film until after its N. Y. opening, nor will there be any trade screenings for exhibs prior to then. Intentions are to sell the picture singly.

WB Navy Short To Be Previewed By Brasshats

Special preview of 'Eagles of Navy,' Warner technicolor short on naval aviation, will be held tomorrow (Thursday) afternoon in the N. Y. homeoffice projection room under auspices of U. S. Naval Aviation department. High-ranking Navy men in N. Y. and Washington have been invited to the screening and a reception later at the Astor hotel.

The Navy Department is cooperating with Warner Bros. in showing the picture in the U. S.

B'way 'Brittany' Bally

Metro's 'Assignment in Brittany' got a novel sendoff this week for its New York premiere (21) at the Criterion. Monday (19) a large colored map of Europe was set up in the lobby, with a pretty model, dressed as a Breton, moving figured ships, planes and troops according to news that is flashed to the theatre every hour from local radio station WHN. Gal hands out maps with blurb on other side, and goes through spiel about European fracas, aided by passing service men, who giver her pointers.

'Brittany' is brought into stunt by alluding to the picture and also referring to that part of France as possible geographical spot for second front.

Nat'l Screen's Appeal For Higher Rentals; 3 Regional Powwows

Due to mounting overhead and added difficulties of operation due to war, National Screen Service is asking increased prices for trailers, etc. Although distributors have been getting higher rentals for some time and theatre grosses have zoomed throughout the country, NSS had been struggling along at pre-war levels.

Since the company has contracts with exhibitors, in most cases on a long-term basis, it will appeal to its accounts for additional rental revenue in the face of the terrific increase in costs of operation. Meantime, it has lent its efforts on a large scale in furthering war activities and through its exchanges has handled the distribution of many special trailers on drives and the like on a gratis basis or at below cost. The same has held true of special accessories in connection with war work.

Justification for higher rentals, basis on which National Screen will appeal to its contract accounts, is among matters under discussion at regional sales conventions, first of which was held in New York, Friday - Saturday (16-17), presided over by George F. Dembow, v.p. and general sales manager. Another regional will be held in Chicago, Friday-Saturday (23-24), while a third is scheduled for L. A., April 30-May 2.

The conventions, in addition to discussing current problems and policies, are in the nature of teeing off a sales drive which will start May 17 and extend over a period of 30 weeks. It will be known as the Herman Robbins Drive of 1943, as a testimonial to the president of NSS. A total of $40,000 in prizes to the men showing the best results on the drive will be awarded.

N. Y. HEARST DAILY'S PRO-PIX AD SERIES

N. Y. Journal-American is publishing a series of institutional advertisements explaining importance of the film business to the war effort. Series is being made available to the larger newspapers throughout the country through the collaboration of the Hays office Industry Service Bureau and the War Activities Committee. Journal-American is running the ads with the explanatory footnote that they are published by the paper in recognition of the fact that motion pictures are the first line of morale defense.

Ads to go in the Journal-American quote General Dwight Eisenhower, Major General Charles H. Bonesteel and a sergeant writing to his parents from 'somewhere in North Africa.' All link the vital purpose of motion pictures in wartime.

JACK CONNOR WITH METRO

Minneapolis, April 20.

Jack Connor, feature writer and outdoor editor of the Minneapolis Daily Times, has joined Metro as an exploiteer.

He has been assigned to work out of Des Moines, succeeding Louis Helborn, deceased.

Col.'s Radio Trailers

Troy, N. Y., April 20.

For the first time, in the Capital district at least, a film distributing company is sponsoring a commentator. Columbia Pictures is conducting an eight-week test campaign for 'The More the Merrier,' with Deac Rossell, of the WTRY staff, at the mike for a 15-period of comment-news Monday, Wednesday and Friday nights. Transcribed teaser announcements by Ken Carpenter are interspersed.

The first six weeks are being used as a buildup for the picture. The final two, it is understood, will plug the comedy dates.

Free Sunday Pix in 5 Can. Keys for Soldiers; No Sabbath Law Wedge

What may serve as a model for circuits in this country to follow is a policy being instituted by Famous Players-Canadian in five selected cities in which it operates, with a theatre in each to be set aside every Sunday which servicemen may attend free of charge. No civilians permitted.

The gratis shows will be presented at the request of Canada's Minister of National Defense, Hon. J. L. Ralston. Plans to go ahead with them were worked out at a recent session between J. J. Fitzgibbons, president of FP-C and other company executives; representatives of distributors serving Canada; unions and Brigadier James Mess, who went to Toronto, FP-C headquarters, from Ottawa as the Government's representative.

All operating expenses of the free Sunday shows will be paid for by Famous Players, while Canadian distributors have agreed to provide film free. The shows will not only be for Canadian servicemen but for U. S. soldiers who may be in the Dominion.

With the exception of the province of Quebec no regular Sunday shows are permitted and when military and civic leaders approved operation on Sunday for servicemen, a storm of protest arose among ministerial associations with the suggestion made by one religious group that the shows for troops were merely the thin edge of a wedge for Sunday shows throughout Canada after the war.

Fitzgibbons declares there is no foundation for such fears. Speaking for FP-C, he states the company is on record as opposing Sunday shows and had never at any time sought to introduce them in Canada.

FP-C inaugurates the free Sunday shows for servicemen on Sunday (25) in the Imperial, Toronto; Capitol, Halifax; Capitol, Edmonton; Capitol, Victoria, and the Capitol, Prince Rupert.

N. C.'s Sunday Bill

Charlotte, N. C., April 20.

A bill, which will legalize Sunday movies in South Carolina towns where military bases are located until six months after the war, was passed in the House April 13 and is awaiting the signature of Gov. Olin D. Johnston.

The House voted by a slim majority to concur with Senate amendments to the original measure. The Senate had eliminated the House provision which would have allowed servicemen to be admitted at lower prices than civilians.

Pa. Sunday Bill's Brushoff

Harrisburg, Pa., April 20.

With Pennsylvania legislators hurrying to adjourn by April 29, the deadline set by Governor Martin, legislation providing Sunday pix for soldiers appears likely to be lost in the shuffle. Too many administration measures require attention and the time is limited, leaders say.

New 'Lion's Roar'

April issue of 'Lion's Roar,' Metro's pictorial magazine for exhibitors and the trade, highlights 'Du Barry Was a Lady' and femme pulchritude running about 150 pages. It's a 'Fortune'-type mag layout, in size and photos.

Special art work in this edition includes three drawings by Howard Baer of Esquire, depicting an artist's conception of beauties appearing in 'Du Barry.'

Jack Gunderson at RKO

Jack Gunderson, formerly with Metro exploitation department, has joined Terry Turner's crew at RKO.

He will handle Seattle and Portland territories.

Keith's, Philly, to Goldman May 8; Other Theatre-Exchange Briefs

Philadelphia, April 20.

Keith's—one of Stanley-Warner's two 'subsequent run' houses in midtown Philly—got a last hour reprieve yesterday (Mon.) after it had been ordered shuttered by the management. If the closing order would have remained, it would have meant that it would have stayed dark until May 8—the date it will be taken over by William Goldman, indie exhib, who purchased the house a couple of months ago for $250,000. Under present orders, it will stay open until the expiration date of the Warner lease—May 7.

When Goldman takes over, it will leave Warners with only one 'subsequent runner'—the Karlton, which Goldman also has purchased. He

Warners' sudden change of mind in regard to the shuttering of the Keith's came after a letter was sent to them by William A. Gray, attorney for Goldman, demanding they remain open.

Goldman declared that Warners' lease forbade the closing of the theatre except in the summer months. Goldman intimated that Warners' attempt to keep the house dark for three weeks would cause the house to lose value. He also disclosed that Warners pays a rental plus a percentage of the gross over a certain figure.

Officials of Warners would not comment on Goldman's allegations.

When Goldman takes over the house Ben Kane, manager of the Strand, Pottstown, a Goldman house, will be manager.

takes possession June 1.

Keith's was at one time Philly's ace vauder — equivalent to New York's Palace. With the advent of talking pix the house was closed, then taken over in 1928 by RKO and refurbished into a deluxer. It was subsequently leased to Abe Sablosky and Charles Segall, local indies, and finally passed into the hands of Warners in late 1934.

Warners has recently leased the Shubert, onetime legiter, which had been reported as a spot to take the place of one of the vacated theatres. But thus far, Warners has given no indication what it plans to do with the Shubert. There have also been recurrent rumors that Warners was dickering for the Arcadia, a midtown indie. But this was vehemently denied by both Warners and operators of the Arcadia.

A committee of Catholic exhibs has been formed here to collect Rosary beads and crucifixes for Catholic chaplains in the armed services.

Manufacture of the articles has been cut down.

Indpls Nabes Tilt Prices

Indianapolis, April 20.

A slight tilt in boxoffice prices, matinee and night, will go into effect at Indianapolis nabes this week. Uppance is generally to 25 and 35, from previous 22 and 30.

Carl Niesse's Vogue was looted of $200 in cash and $75 in stamps the night of April 11 by thugs who evidently hid in theatre at closing time, broke into the office, cracked the safe with a hammer and sawed their way out the back door. Getting a new safe gave Niesse quite a headache.

Sally Sloan, assistant manager at Loew's, will leave Wednesday (21) to go into defense work, publicizing E awards in Detroit.

Herbert Ross is the new booker at Paramount, succeeding Mrs. Sally Dahn, resigned.

The local variety club will entertain Bob O'Donnell, national chief barker, with a noon luncheon for members and evening party for their wives May 7.

Interboro Adds One

The Blenheim, 1,900-seater, Bronx, N. Y., added to the Interboro Circuit this week, lease to run for 25 years. Theatre was built by and is still owned by the Benenson interests, I.R.B. Realty Co., and Charles Benenson, and has been under lease to Skouras which acquired the theatre when it took over the Fox-Metropolitan Circuit several years ago. Lessees intend to redecorate.

Ohio ITO's 'War Convention'

Columbus, April 20.

'War Convention' of the Independent Theatre Owners of Ohio will be held in the Deshler-Wallick hotel, Columbus, May 11 and 12. P. J. Wood, secretary, urged that every exhibitor attend to 'learn first hand some of the things which all of us face in the operation of our business.' He said that never in the history of the motion picture business has it been confronted with more perplexing problems.

Broders Partners in Det.

Detroit, April 20.

Broder Circuit here has been reorganized with Paul Broder, a brother, taken in as a partner by Jack Broder, who founded the chain. Circuit name is now—Jack and Paul Broder Theatres.

Closed for several months, Gaylord, Gaylord, Mich., has been reopened on a three-night a week policy by Walter Noa.

A third house has been added by Albert Hefferan in Grand Rapids. Operator of the Lynx and the Century he also has bought the Burton in suburban Burton Heights.

Cliff Gill to Frisco

Minneapolis, April 20.

Cliff Gill, 20th-Fox exploiteer out of Minneapolis, has been promoted to a similar post in San Francisco. Gill was advertising and publicity head of the Eddie Ruben Welworth theatre circuit before he joined Fox two years ago. Walter Hoffman has been sent here from New York to replace him.

House Buys Near St. Louis

St. Louis, April 20.

Clair and Don Sturgeon, who operated the 100-seater Werbner, Lewistown, Ill., for two years, purchased the Royal, 200-seater, Fulton, Ill.

Osage theatre building, Kirkwood, Mo., sold for a reported $40,000. Theatre is leased to Osage Amusement Co. This is the fifth theatre property in the St. Louis area to change hands in the past 60 days.

Mrs. Josie Lawson, owner of the 500-seater, Grand, Mount Olive, Ill., recently damaged by fire, will have house reconstructed.

Hoblitzelle Starts Dallas Drive

Dallas, April 20.

Karl Hoblitzelle, president of Interstate Theatres, Inc., launched the Dallas Society for Crippled Children's annual eastern seal camaign with a gift of $1,500.

The money is being used for a

(Continued on page 29)

GOV. DEWEY K.O.S LEGAL BINGO OUT OF NEW YORK

Albany, April 20.

The point made in 'Variety's' story on the surprising adoption by the Legislature of the Wilson bingo bill, that Governor Dewey might veto it as unconstitutional—the New York State Council of Churches (representing 'federated Protestantism') so contended at the public hearing and in a brief filed with Dewey—proved correct. 'This bill is clearly unconstitutional,' he wrote in the veto message. 'I could sign it and leave it for the courts to strike it down, but I would be shirking my duty should I ignore the clear mandate of the constitution and pass the responsibility to the courts.'

The Governor said the measure sought to make legal a form of gambling (prohibited by the state constitution) for the benefit of charitable, religious, civic, fraternal and veterans' organizations, volunteer fire departments and granges, all of them very worthy. 'I cannot in good conscience sign any bill which violates the constitution of the United States,' he continued.

20th Rushing 'Victory' For Widest Circulation

Making the picture available immediately, 20th-Fox is selling 'Desert Victory' mostly on a flat basis rather than demanding percentage. Company is making the terms liberal with a view not only giving the exhibitors a break but also with thought of getting as wide distribution on it as possible.

While playing singly at the Globe, N. Y., where it received unusual critical breaks, in the vast majority of instances 'Victory' will be included on double bills with the other picture, which also may be 20th, going in on percentage.

Salesmen for 20th are trying to make deals for two pictures on the one bill even though 'Victory' is being merchandised under separate contract.

Diplomatic Aura to Preview

Philadelphia, April 20.

A special showing of 'Desert Victory' was held Thursday night (15) in the WCAU auditorium for Army, Navy, Marine officers, civic officials and leaders of the British colony here as well as United Nations servicemen stationed here.

Host for the showing was L. W. Robinson, British consul-general here, who sent invitations on engraved consulate stationery. Every guest was introduced to the consul and his staff by Naval officers stationed at the door.

Warners, which sponsored the showing, also held a special screening at the Warner projection room the night before (Wed.) for press and radio reps.

"DESERT VICTORY*

is a great box-office attraction, more than measuring up to the unprecedented praise heaped upon it by the press, critics, radio and public!"

Harry Brandt

GLOBE THEATRE
Broadway-New York

PRODUCED BY THE FILM UNITS
OF THE BRITISH ARMY AND R.A.F.

*Released thru 20th CENTURY-FOX

Post-War Planning

Continued from page 5

new order of things that will definitely follow.

'The motion picture for many years has been an educational medium without its actually being intended as such. American films distributed in the far-flung markets of the world have portrayed our customs, habits, and ideals. At the close of this war the film should become the most potent instrument in re-educating the world to the new conceptions which will be based on democratic ideals.

The educational film should reach its highest development in the post-war period and will probably be utilized as the universal medium through which the United Nations will break down the prejudices indoctrinated in foreign countries by the Axis powers.'

Speculating on what will happen after the peace, Golden reminded that the industry fell on lean years after the First World War, a condition which lasted until the arrival of sound pix in 1926.

Television As Competition

Among the post-war competition which the film industry must prepare to meet, Golden reminded, will be greatly improved television, which may emerge as a 'serious threat to motion pictures.' He warned also that a post-war depression would mean unemployment and that 'these unemployed are normally purchasers of tickets at the movies.'

Then, too,' he continued, 'wages might decrease and reduced spending power would naturally result Taxes, on the other hand, will probably maintain their high levels to meet the cost of this, the most expensive of all wars. Competitive amusements, such as horse and dog racing, football, baseball, which are curtailed to some extent because of war, will again divert many patrons from the movie theatre boxoffice.

'It will likely be difficult for the motion picture industry to adjust and reduce its own present high salaries and overheads to the post-war standards of economic values.'

Another likely headache for the industry, according to Golden, will be foreign distribution of films Despite the fact that American firms will have on their shelves a backlog of several hundred films for foreign exhibition, and will undoubtedly have a field day for a while, the U.S. producers will inevitably run into increasing pressure from foreign Governments to protect and stimulate their domestic film industries.

Golden suggests, as a novel thought for study, the use of theatres built expressly for the showing of 16 instead of 35 mm. film. He hints this may well become an important post-war development, particularly since airplane transportation of 16 mm. is simpler and cheaper than transporting the bulkier 35 mm.

As an inkling of the importance of the film industry, Golden points to present boxoffice admissions in the U. S. as over 100,000,000 weekly, as compared with the pre-war 80,000,000. The industry's capital investment is set at nearly $2,500,000,000; with some 200,000 persons employed.

More Conservative in N. Y.

Foreign sales chiefs in N. Y. are acutely aware of post-war problems and possibilities, but currently feel that winning of World War II is far more pertinent than anything else. Hopes for a great upbeat in business in European countries and lands of the South Pacific, now in enemy hands, is tempered by a realization that it will not be easy sledding. Post-war reconstruction, high taxes and exchange difficulties are cited as real stumbling blocks to restoring normal biz.

Large backlog of product, now being accumulated by nearly every country, will be available for this foreign market with the cost of such productions already written off in most instances. However, foreign managers realize that any foreign country can absorb just so much product. Language problems, which include superimposing titles or dubbing in native tongues, also will add to the headache. Many foreign chiefs estimate that virtually all war pictures, too, will have to be written off in these new markets because nobody will want to see them. Instead the big demand will be for escapist fare.

Foreign department executives realize that many foreign nations will be broke and lacking in manpower after the war. This may well mean that only a small fraction of normal revenue can be taken out from distribution in these lands. New laws and restrictions are bound to result, the foreign chiefs aver.

Officials with majors having large theatre outlets, when questioned about television, simply cited what they are quietly doing to keep pace with sight-sound broadcasting developments, now strictly in the lab-experimental stages. At least two executives hinted that if anybody believes the picture business is going to be caught asleep on television after the war, they simply are not aware of what is going on behind the scenes.

Coe Sees Need to Unteach Hitler's Dupes by Films

Detroit, April 20.

In the post-war world, motion pictures will solve the problem of unteaching Hitler's dupes more quickly than any other method, Charles Francis Coe, executive assistant to Will H. Hays, said at a luncheon sponsored by the Optimist Club at the Hotel Book-Cadillac last week.

At the luncheon, attended by leaders of the film industry in Michigan, newspaper editors, club presidents, the mayor and other city officials, Coe attributed the present renascence of the American spirit to the pictures.

'Where is that soft generation of which we heard so much not so long ago—the college boys who ate goldfish by the score,' Coe said. 'They were in the foxholes of Bataan and the jungles of New Guinea beating the most ruthless and treacherous enemy which Asia has spawned. Events have proved the idea of a soft generation was a myth, and I submit that pictures more than words vivified the issues which this war has presented. Motion pictures have risen and risen mightily to this challenge...

'We shall need to deal in the post-war period with a generation made the victims of evil indoctrination almost from the cradle, a generation that will have to be re-educated to the paths of freedom and humaneness, when peace shall come.' He added that the film industry was preparing to do that. Recalling one of Hitler's first moves when he seized power in 1933 was to ban films, Coe continued. 'Any man who would destroy democracy must first destroy the motion picture industry.'

Opera, Ballet

Continued from page 1

for them to run about 10 minutes apiece. If the ballet unit is not used as a complete stage show, it would be condensed as an act, running 25 to 30 minutes.

Opera idea comes from the American Music Federation, with Ned Jakob, formerly in legit, said to have suggested it. Condensed versions of operas popularized by weekly network broadcasts are similarly said to have created a public for that type of entertainment. First opera to be tried in curtailed form will be 'Carmen.'

'Life With Mother'

Continued from page 1

the original production at the Empire, N. Y. Dorothy Stickney (Mrs. Lindsay) also plans to take her annual layoff from the part of Mrs. Day, with Muriel Kirkland slated to sub for her, but that will be later in the season.

Besides talking over the 'Life with Mother' script, Lindsay and Crouse will also look over the road companies of 'Life with Father' and 'Arsenic and Old Lace,' the latter being their own production. They will pick up the 'Arsenic' troupe, with Boris Karloff and the original leads, in San Francisco and accompany it to Los Angeles.

ROXY, DETROIT, STICKUP

Detroit, April 20.

Pix house thieves in this war-wealthy centre are now only taking part of the receipts.

An unidentified youth grabbed $50 from Marian Vestor, cashier at the all-night Roxy, as she was checking up on the night's receipts. He ignored several hundred dollars in scooping out a fistful of the money she was counting.

Buying Combines

Continued from page 7

Island, operated by Frank Moscato and Irving Pinsker, who head Island Theatre Circuit, formed the nucleus of the buying combine which has developed rapidly and now is buying for a total of 31 houses. Seymour Florin, for many years a salesman for 20th-Fox, and recently brought into Island to handle buying for the combine, has just brought in three houses to get to that total.

They are the Colony, Rockaway Point, L. I., operated by Joe Demeo; and the Lyceum, Red Hook, N. J., and Star, Rhinebeck, N. Y., both of which are controlled by Phil Eisenberg and Sid Cohen, partners.

Associated Theatres of N. J. has just added the National, Newark, to its rolls to bring the total in the combine to 22. Adolph Nussbaum operates this theatre. Associated is headed by Irving Dollinger, New Jersey independent, while Jack Meltzer is in charge of buying-booking. Like Florin, he also came from the selling ranks.

How They Operate

Combines differ as to the manner in which exhibitors are charged for the purchasing and booking service. Some charge a flat fee, while others take a percentage of the weekly cost of film and still others a percentage of the gross intake. Associated works on a percentage basis by charging 4% of the weekly film rental, while Island assesses a flat fee, depending on the importance of the theatre.

In addition to these buying combines in the N. Y. area, what amounts to one of the strongest in the country is the Brandt Bros. circuit, which hooks up with indies in various ways, including partnership and pooling arrangements, in connection with doing the buying. Brandt chain, headed by Harry and Bill Brandt, now buys for 115 houses, including those the Brandts control themselves.

Michigan and Illinois

Cooperative Theatres of Michigan, a veteran buying machine, has around 100 theatres and is extremely powerful, but the Michigan Independent Exhibitors Assn., which came into existence a little while back, is not making as much headway as expected, it is reported. Among other things, it has strong competition from Cooperative.

The Jack Kirsch booking combine in the Chicago area has around 40 houses on its roster, while scattered others in various parts of the country, including New England, are smaller in size.

While Allied States Assn., powerful national exhibitor organization, is reported favoring support of combines as one means by which the indie may operate more economically, it is doubted in trade circles that it would foster a merging of various combines due to dangers of inviting anti-trust troubles.

Wage Rule Revise

Continued from page 3

in a lump sum, spread out over the year or in any other fashion.

Restrict Wage Boosts

Hollywood, April 20.

A general tightening up of ban on wage and salary increases in the motion picture industry is seen as a result of President Roosevelt's 'hold-the-line' order on further increases. Company heads and attorneys decline to be quoted on subject, but indicated that order spoke for itself, as well as action of the War Labor Board in nixing voluntary offers of 10,000 employers in other industries to raise wages.

Demand of the Screen Office Employees Guild for a 7% increase is now before Producers. Demand was nixed on ground two-year contract did not contain a provision for reopening, but SOEG request has been endorsed by the Conference of Studio Unions, which represents more than 6,000 workers, including painters, machinists, cartoonists, set designers, white collars.

If pressure becomes too strong, Producers may suggest matter be taken to War Labor Board to determine whether approval would be given if a boost was agreed upon by the two parties.

General belief, however, is that there will be few general increases in the future, unless unions can make out a clear case of substandard wages or gross inequalities.

War On Clearance Looms

Continued from page 7

ter at its board meeting in N. Y., May 4-6, points out that distributors have a chance now to correct many ills of distribution but adds 'distributors are fearful, in my opinion, of setting up schedules that would possibly be carried beyond the duration though corrections would be healthy for all time to come.'

The MPTOA has always considered excessive clearance dangerous to the industry as a whole, declares Kuykendall, but he believes that exhibs have not made a fight against some present clearance because the arbitration rules are so set that it is too costly to exhibs and the rules are such that they, the exhibs, are thrown out on many pretexts.

Theatre operators contacted by 'Variety,' together with some sources in sales who speak off the record, bear out Kuykendall's contention concerning distribs and revision of clearance by expressing the opinion that if protection were shortened now it might be difficult to reestablish schedules after the war.

While the reduction of clearance, ranging up to 90 days in some cases, would speed playoff of pictures and more speedily give the distrib a return on his investment, the incentive to accomplish faster circulation is not sufficient palpably to offset the desire to maintain present schedules. Meantime, however, with pictures getting tremendous added playing time, they are often dated by the time they reach so-called last runs.

Myers' Position

Myers has the following to say officially concerning the clearance problem:

'I doubt if any concerted association steps to secure a reduction of existing clearance schedules are in prospect. Since the demise of UMPI there is no organized point of contact between the independent exhibitors and distributors. The solution of the problem calls for comprehensive discussions and there is no forum in which they can be held. It is doubtful if any element in the industry would risk such joint discussion in view of the asinine position taken by the Department of Justice in reference to UMPI. It is doubly doubtful if the independent exhibitors would have confidence in such discussions in view of the failure of two of the consenting companies to support the full UMPI program and the refusal of the non-consenting companies to have anything to do with the movement.

'Certainly much of the protection granted circuit theatres is and always has been unreasonable. The arbitrary manner in which clearance is granted is demonstrated by the wide variation in different sections of the country. Clearance in each competitive zone bears direct relation to the cupidity of the dominant chain in the zone. In too many cases the obvious purpose of the clearance is not to protect the prior run but to drain away as much business as possible from the subsequent run. Such clearance ignores the fact that there are patrons (especially children and old folks) who must attend the nearest theatre, if they go at all, and that the effect of withholding pictures from that house for too long a period is to dull the interest of the patrons in the movies with consequent loss to all concerned. Undoubtedly it would be good business for the distributors voluntarily to reduce such clearance, but it is difficult to see how that can be done without some concert of action.

'The trouble is that the clearance usually is written into the contracts of the prior runs, not the subsequent runs, and the distributors would have to account to the prior runs if the contract provisions were not observed. You will recall that arbitration awards are limited to fixing the maximum clearance 'which may be granted in licenses thereafter entered into . . .' It is only fair that we recognize the distributor's predicament. If he voluntarily reduces clearance without the protection of an award, he antagonizes the prior run. If he acts alone, without assurance that other distributors will do likewise, he may put himself in an unfavorable competitive position as regards the prior run. If he acts in concert with other distributors—well, you know the answer to that one.

Many War Shortages

'To the extent that they can act at all, distributors most certainly should take into account the picture shortage, the print shortage, the gasoline and rubber shortages and all other relevant factors growing out of the war. The Appeal Board In re: McLendon, No. 18, encouraged us to think it would take an enlightened view of the effect of the war on theatre competition. It said: 'If wartime control of automobile traffic results in the effectual limitation of this method of transportation, a different situation will be presented.' But in the recent case of In re: Sidney Theatre Corp., No. 61, the Board upheld clearance extending for 70 miles although, as shown by the opinion, the effect of gasoline rationing was before the Board. In the face of such decisions it is too much to hope that the distributors will act voluntarily to relieve the situation, especially where theatres affiliated with them are the beneficiaries of the clearance.

'It seems to me the only course left open to the independent exhibitors is to formulate and present to the Department of Justice proposals for amending the Consent Decree which, if adopted, will make it an effective instrument in re-adjusting clearance to wartime conditions. At the February meeting the Allied board directed that such a plan be drafted for its consideration at the next meeting to be held early in May. We can only hope that the Department this time will insist upon an effective settlement or else will proceed against the distributors for divorcement and dissolution. If the Department shows the same lack of consideration for the independent exhibitors that it did in 1940, the latter may carry their fight to Congress and to the country.'

74 Days' Clearance Brings Beef in Mich.

Detroit, April 20.

Charging that his house has to wait 74 days after the first run, H. T. Reynolds, operator of the Family, Grand Rapids, Mich., is seeking a change in the clearance schedule, citing in his behalf the sluggishness with which pix move out through the Butterfield circuit in the town.

Reynolds' complaint cites that the Butterfield's chain first-runs have a 45-day clearance over its own second-runs and that still another week elapses before they move into the third-run. There is still another seven-day gap between the circuit's third and fourth-runs. The latter have a one-day margin over the Family, which Reynolds claims sets him back 74 days from the opening of pix in the town.

He asks that the maximum time between clearance at the first-run and arrival at his house be set at 28 days.

Detroit's 3-Day Confab

Detroit, April 20.

Because of a widened scope in its sessions this quarter, with particular attention to be focused on proposed changes in the consent decree, the national meeting of Allied's board of directors here early in May has been extended. Instead of the original May 4 one-day meeting, the directors will spread the important issues up for confab over through May 5 and 6 at the Hotel Book-Cadillac.

Of particular importance will be Abram F. Myers' report on the consent decree with recommendations for changes if it is to be kept in force.

700 Performers

Continued from page 4

salaries for paid performers, but that's just a starter, with the amount due to multiply as the requests for more offshore talent continue to mount. To meet the costs of the offshore operations, plus the increase in the number of units that will play army camps and navy bases in the U. S. next winter, the CSI execs are asking USO for a 1943-44 budget allotment in excess of $10,000,000. Latter figure compares with the $4,987,000 appropriated for the current fiscal year ending May 1. The exact amount CSI will receive has not been determined yet, with Phillips still huddling with the USO execs on the appropriation.

Meanwhile, it's planned to route into the onshore military posts next winter a total of 124 units—representing 20 in the larger Red circuit, 34 in the medium-sized White circuit and 70 tab units. This compared with a total of 81 units currently out for Camp Shows.

MARY O'HARA'S MY FRIEND FICKA

SMASH! AT THE UTAH, SALT LAKE CITY! ITS FIRST ENGAGEMENT!

20TH CENTURY-FOX SMASH!

CAPITOL, N. Y.

Ozzie Nelson Orch (15) with Harriet Hilliard, Bernie Jones; Eunice Healey, Harris & Shore, Jackie Miles; 'Hangmen Also Die' (UA). reviewed in 'Variety,' March 24, 1943.

Acts accompanying Ozzie Nelson's orchestra and Harriet Hilliard prove the bulk of the value of this show. Jackie Miles' comedy and the clever eccentric dancing of Harris & Shore make up the better part of what really can be enjoyed, with tapstress Eunice Healey doing able filler work in the initial few minutes.

Nelson's orchestra and Miss Hilliard do very little to enhance the entertainment worth of the proceedings. Band, composed of six brass, four sax, four rhythm, is a weak, uninspired combination (fair enough musically) that never awakens interest, and Nelson's directing and gag-punching is in the same groove.

Miss Hilliard, introed by Nelson with her assistance from back-stage (to point up the pair's association with Red Skelton's radio show. She does various characterizations done by her as Skelton's foil) begins with a n.s.g. interpretation of 'Why Don't You Do Right,' which is too rangy for her voice, followed by duet with Nelson of 'Why Don't You Fall in Love,' then a production number (talk-sing 'C'mon Get Up') which has become standard with them. It all lays pretty flat. Production, too, lacks inspiration though it's smartly planned for only 47 minutes running time.

Miss Healey, who has been around a long time, gets over nicely several neatly executed routines, which don't get much help from the band. She's shapely and the combination is satisfying.

Harris & Shore, who were in the previous show here for one day, but yanked to fit into this layout, offer a remarkably effective series of eccentric routines. Their comical lifts and turns, made so by the particular cleverness of the femme half, made a hit with this audience.

Miles, young comic who has been getting more and more attention lately (he's now at La Martinique nitery, N. Y.) is perhaps one of the best gag-punchers around. His style of delivery, which underplays everything so that it connects with double force, is excellent and so is most of his material. He doesn't use some of his best things here either, particularly the resume of the show to a fresh arrival (a stooge).

Biz good. *Wood.*

Court Square, Springfield

Springfield, Mass., April 15.

Murtah Sisters (3), Roger Williams & Co., Caesar & Rosita, Renee & Jim, Andrew Visocchi, Paul Mix & Olive, Bert Green Orch; 'Tramp, Tramp, Tramp' (Col.).

Moderately entertaining bill is highlighted this week by Murtah trio, billed as 'Radio's Queens of Song,' but who dropped that tag in favor of the 'local girls' angle when management discovered they were almost natives. The girls recently in Earl Carroll's tab 'Vanities,' specialize in satirizing grand opera and swing and go over big.

Williams scores easily with his one-man band act, imitating various instruments with his vocal chords. Trains and autos also offer him further ground for his specialty. He is assisted by a girl accordionist.

Andrew Visocchi with his Italian, Irish and Scotch accordion medleys warmed up the house for an encore in polka rhythm. The third accordionist on the bill is Olive. Her partner, Paul Mix. Keeps the bill from going squeeze box screwy by doubling in fancy lariat twirling and singing Western tunes with partner.

Caesar and Rosita open fast with a rhumba, noteworthy for the gal's twitchy bustle that acts more as though it came out of burley than out of Latin-America. It's a ladder routine for Renee and Jim, the latter doubling as a baggy-pants foil for his trim partner. Entire bill fails to hang together, chiefly because of lack of humor. Business fair. *Dono.*

ORPHEUM, L. A.

Los Angeles, April [illegible]

Bonnie Baker, Henny Youngman, 8 Rhythm Rockets, Mata & Hari, Ray Riggs, Al Lyons House Orch (15); 'Silver Skates' (Mono).

Well-rounded bill at the Orpheum this week has headliner Bonnie Baker pacing show with her vocaling of old favorites. Miss Baker gave patrons seven tunes at opening show and could have stayed on for seven more.

Songstress does her stint quietly and easily with emphasis on voice instead of hand and body gestures used by so many other femme singers in trying to sell a tune. Miss Baker doesn't require any tricks other than her adolescent-toned vocal chords to punch over a number. Crowd went for 'Taking a Chance On Love,' 'I Dream of Bill,' 'My Resistence is Low,' 'That's Right,' 'You'd Be Surprised,' 'Oh Johnny' and 'At That Restless Age.'

Henny Youngman's line of chatter and murdering of several songs had matinee house in an uproar. Good for strong laughs is his cry, 'They're married' after telling any girl-boy gag.

Three Rhythm Rockets, Negro hoofers, close the show, dropping of curtain being the only way the crowd would let them get off stage. Boys, all larger than usual terpers, know their rhythms, have catchy routines and sell turn with flash appeal. Mata and Hari, comic interpretive dancers, are holdovers from last week's bill. Their idea of a couple of old-school acrobats is sock stuff. Ray Riggs, harmonica expert and vocal imitator of trumpet, guitar and bass viol, mixes up playing of four mouth organs for 'Sweet Sue,' does his vocal mimicry on 'Grandma Don't 'Low No Trumpet Playin' in Here,' and then works in bass viol bit while playing two harmonics. It's click material.

Orch led by Al Lyons features three violins, three trumpet, two trombone, four sax, piano, bass and drums. His arrangement and presentation of 'Brazil,' show opener, is top form, and 'Black Magic,' which follows, is also swell playing. *Brog.*

ADAMS, NEWARK

Newark, April 17.

Louis Prima Orch (15) with Lily Ann Carol, Sonny Berman, Leon Prima, Howard Paysee Dancers (4), Canfield Smith, James Barton; 'Omaha Trail' (M-G).

From curtain to close, this layout is strictly a Louis Prima showstopper, maestro mopping up early and often. Prima's sock assets include his articulate trumpet tooting, his effervescent scat singing, and an undulating style of leading a band that's strictly from Dixie.

Opening with their theme 'Way Down Yonder in New Orleans,' orch seques into 'I Love You Truly,' and 'Velvet Moon,' with Leon Prima getting in some hot licks on the trumpet solo part. Louis Prima takes over with a bangup version of 'White Cliffs of Dover,' and then intros Lily Ann Carol, who socks across 'Man I Love' and 'Craziest Dream.' Teams up with Prima in 'I Can't Give You Anything But Love,' and finales with 'I Got It Bad' and 'This Love of Mine.' Canary has a gifted pair of pipes and her intonation is right on the beam. She's a looker, too.

Standout number is Prima's trumpet challenge routine with Sonny Berman. Number starts out as 'I'm in the Mood for Love' and winds up as an alternate two-way trumpet 'conversation' that hits the top of the laugh register. It's a completely boffo novelty bit. Band fades on Prima's number, 'Sing, Sing, Sing.'

Regular acts rate only moderately this week. The Howard Paysee Dancers, two boy-two girl combo switch from ballroom routine to jitterbug stuff and go over fairly well. Turn is well costumed but not any too novel.

Canfield Smith's ventro single falls down on the dialog end. Persiflage is silly without being funny, and Smith doesn't help much by flashing a deadpan personality and allowing his alter ego to take all the play. Permitting the dummy to sing two numbers is also pretty much of a time waster.

James Barton was clicko the last time he played Newark, but the 'Mad Dog' story and the rest of the familiar routine is too well-known here for a reprise. All Barton needs to rate solidly is a new repertoire. He's still an inimitable yarn-spinner. *Jona.*

KEITH'S, INDPLS.

Indianapolis, April 17.

Buster West & Lucille Page, the Burvedells (2), Tung Pin Soo & Co. (2), Jimmy Costello, 3 Duffields, 4 Canestrellys, Ed Resener House Orch; 'Keep 'Em Laughin' (Ind.).

Keith's celebrates its first anniversary as a vaude house under present operation with one of its best bills of the season. Buster West and Lucille Page, playing the town for the first time in several years, look as good as ever in a click act that merits its headline honors. West gets plenty of laughs with his trick sailor's shuffle and Lucille keeps 'em interested with her supple acrobatic stuff. The lady has developed an eccentric comedy style [illegible] ner's line in their hillbilly closing routine.

The Four Canestrellys give the show a solid finish with their spectacular work on unsupported ladders.

Jimmy Costello, who m.c.'s the show smoothly, jollies 'em up with a glib line of jokes and gags topped by his singing imitations of Bing Crosby, Morton Downey, Harry Richman, Eddie Cantor and Jimmy Durante. The Three Duffield Sisters harmonize smartly with a pleasing southern accent on 'Deep in the Heart of Texas,' 'Why Don't You Do Right' and a smart novelty number. A touch of light magic is provided by Tung Pin Soo whose Chinese paper tearing routine, coming out with a 'Keep 'Em Flying' emblem, gets a good hand. The Burvedell girls open the show with some snappy work on the xylophone, with a lively bit of dancing to 'Dinah' for a punch. Biz was above average when caught. *Corb.*

MUSIC HALL, N. Y.

Richard Leibert and Harry Campbell at organ, Music Hall Symph Orch conducted by Erno Rapee (Frank Nowicki and Jules Silver, associate conductors); 'Glory of Easter' with Dorothy Shawn, soloist, and Music Hall Ensemble; 'Easter Parade,' produced by Leon Leonidoff; settings by Bruno Maine, costumes designed by Willa Van and Marco Montedoro (executed by H. Rogge), lighting effects by Eugene Braun, choreography by Florence Rogge, lyrics by Al Stillman; features Marie Grimaldi, Louise Fornaca, Alma Lee, Dania Krupska, Belle Kelman, Dorothy Cutler, Muriel Gray, Clarice Goldner, Music Hall's Corps de Ballet, June Forrest, Albert Gifford, Choral Ensemble, Hollywood Blondes (3), Rockettes (dances by Gene Snyder); 'Flight from Freedom' (RKO), reviewed in 'Variety' Feb. 3, 1943.

The Music Hall has resorted to a tried-and-true formula for the current stage show, and the results bespeak its success. Paced by its annual Easter spectacle, 'Glory of Easter,' the Rockefeller showcase has one of its more entertaining layouts, and all this without the benefit of a name.

Despite the marquee deficiency, there's been a considerable expenditure on the current presentation, with the two-part Easter show being produced by Leon Leonidoff with his customary awareness for pace and novelty. Settings and costumes are also right out of the top drawer.

Rubinstein's 'Kamenoi Ostrow' is the dominant theme of the religious spectacle, in which Dorothy Shawn is the song soloist and Erno Rapee's symphony orch provides the background. It's impressive, as always, in its austerity, remaining one of the Music Hall's outstanding presentations.

'Easter Parade' is the second part of the show, and it's divided in three segments. 'Victory Garden' is the first subdivision and, with excellent choreography by Florence Rogge and lyrics by Al Stillman, features the ballet group as individual vegetables. It's a highly amusing bit, being particularly distinctive for the costuming.

'On the Avenue' is the second portion of the 'Parade' series, and, of course, it wouldn't be complete without Irving Berlin's 'Easter Parade' and 'Blue Skies,' both of which are featured by the choral ensemble in a scene that's presumably in front of New York's St. Patrick's Cathedral on Easter Sunday. June Forrest and Albert Gifford are the featured vocalists in 'Avenue.'

The third and last part of 'Avenue' is 'Blue Skies,' being headed by the Hollywood Blondes in some spectacular three-way rollerskating.

One of the unique bits concerns the Rockettes. Latter depart from their usually straight precision kicking in an 'Assembly Line' number that sees them costumed as defense workers. It's a novel dance conception by Gene Snyder.

Biz at the last catching opening night (Thursday) was just fair. *Kahn.*

MARYLAND, BALTO.

Baltimore, April 17.

Stan Kenton Orch (15) with Red Harris and Dolly Mitchell, Rex Weber (2), Al & Connie Fanton, Little Tough Guys (2); 'Mysterious Doctor' (Ind.).

Kenton's fullsome organization buttressed by a seven-man brass section blows them right out in this intimate house and the result of the entire session, minus spots allocated to Rex Weber and the Little Tough Guys, is a somewhat ear splitting experience. There's a piano on the stage but it's used only rarely when Kenton himself chooses to pitch in; otherwise it's all orchestral and in a swingy groove. Change of pace in selection of numbers would help point stint to better returns. Kenton is an unassuming maestro and straightforward m.c., handling intros very nicely.

Opening band number is a good working out of 'Tabu' which brings on the sax section of five to punch out 'Manhattan Serenade' in tricky arrangement and all right. Makes spot for Al and Connie Fanton, youthful boy and girl dance team [illegible] stuff to strong response.

Band's male vocalist, Red Dorris, gives out next with 'Black Magic' and 'Don't Get Around,' both in the accepted groove and followed by a swingaroo announced as original and titled 'Eager Beaver.' Latter shows up the aggregation smartly and proves a lilting bit or instrumentation.

Two Little Tough Guys clown about in character and mix in a spot of vocalizing, winding up in a rhumba travesty which is good for an audible series of bends. Make good spot for Dolly Mitchell, band's femme vocalist to give out with 'Get Me Some Money', and 'Salt Lake City Blues.' Gal is a looker and handles a jive vocal to the hilt.

A bit of comedy is interpolated here with Kenton attempting a vocal of 'St. James Infirmary Blues' against the heckling of his combo. Gets some laughs and is a pleasing bit. It brings on Weber whose skillful handling of vocals in tight lipped dead pan is still a good novelty and a twist on the old ventriloquist gag. In closing number by band Kenton gives out on the ivories to good effect and a strong curtain.

Biz just fair. *Burm.*

OLYMPIA, MIAMI

Miami, April 14.

Block & Sully, Lorraine DeWood, Don Tannen, The Ballatores, Jimmy Leeds, Harry Reser Orch; 'The Hard Way' (WB).

Tops in good vaude is reached this week at the Olympia by a flock of excellent acts that earned more than generous applause from the stubholders. Jesse Block not only m.c.'s this fast moving show, but winds it up with his wife, Eve Sully, whamming over their sock routine of gags and songs.

A high spot is Don Tannen, who when caught took down the lion's share of the applause with his songs, gags, impersonations ventriloquism and stimulating moods.

The solo song spot brings on the luscious looking Lorraine DeWood. Her songs don't need to be tops to gain audience approval. It's a pleasure just to look at her.

The Ballatores, dance team, put over some outstanding lifts and whirls that win them lots of palm-thumping.

Jimmy Leeds delivers a clever harmonica routine for good applause.

Biz good. *Laur.*

ORIENTAL, CHI

Chicago, April 16.

Louis Jordan Orch (5), June Havoc, Archie Robbins & Stan Ross, The Imaginators (3), Martells & Mignon (3); 'Life Begins at 8:30' (20th).

June Havoc is competing with herself this week, appearing here in person and on the screen in 'Hello, Frisco, Hello' down the street. She has plenty of competition on the stage bill, too, with Louis Jordan and his orchestra and the Imaginators, trio of clever youngsters. Archie Robbins is the m.c., dropping a quip here and there before each act is introed, and later does his own act further down on the bill.

Martells and Mignon, two men and a gal, give the bill a fast start with excellent adagio routines. Left to sound applause.

The Imaginators whammed over a hit with their pantomimic gestures to phono records in which they do takeoffs of Mary Martin, Bing Crosby, Jack Teagarden, Andrews Sisters and the Merry Macs. An easy hit.

June Havoc does only fairly well with a routine consisting of the singing of 'Got to Have You' and 'Why Don't You Do Right?' and an impression of Marlene Dietrich singing 'See What Boys in Backroom Will Have.' Mild applause.

Archie Robbins jokes and gives impressions of a jitterbug and chanteuse but act reaches its most entertaining point when, joined by Stan Ross, they do several impressions of well knowns, Robbins furnishing the voice and Ross synchronizing the action. Took several bows.

Louis Jordan orch dishes out a line of jive that had the audience clamoring for more. From the opening 'Knock Me a Kiss' to 'The Outskirts of Town' and 'Ration Blues' among others, and flashy drumming of Eddie Bird, which closes the show, the customers were with him all the way. Big hit. *Morg.*

RKO BOSTON

Boston, April 15.

Sonny Dunham Orch (14), Paul Winick & Edna, Jane Frazee, Stepin Fetchit, Borrah Minnevitch Rascals; 'It Ain't Hay' (U).

Quite a layout on paper, but it doesn't register too heavily with the customers, of which there were plenty at opening.

The Dunham band, purveying substantial jive featuring Dunham's high-flying trumpet stuff, just misses going big with the audience mainly because its arrangements vary in no particular from all the other bands. A little more individuality would [illegible] got precision, drive and everything else. Dunham m.c.'s the show capably, and conducts the band through 'Blue Skies,' 'Memories of You,' and 'Gypsy Love Song.'

Vocalists with the band are Dorothy Claire, who puts over 'Why Don't You Do Right' and 'Murder,' and Don Darcy, who croons 'Black Magic' and 'As Time Goes By,' both in a melting sotto voce sans expression.

Paul Winick and Edna, a pair who dance with the best, lead off the specialties and take a nice welcome. Stepin Fetchit, whose routine as the 'laziest man in the world' can be described only as metaphysical and wholly unreal, baffles everybody in the screwiest act ever devised. Jane Frazee, a personable kid who can sing, is hampered by uninspired material, but the audience took to her looks and charm. The Minnevitch Rascals wind up the layout with their standard routine for big results. *Elie.*

STATE, N. Y.

Willie Howard, Joe Marsala Orch, with Adele Girard, Pritchard & Lord, Danny Rogers; 'Hit Parade of 1943' (Rep).

For a five-act stage show the performance is overtime or was Sunday afternoon when the second show found the house filling up steadily.

Willie Howard is the chief attraction outside of the film and it is assumed he wasn't requested to cut, although that could have been done with benefit to the steller laugh-maker. He is using three skits from last year's 'Crazy With the Heat' legit revue and getting all there is out of them.

There are several comedians on the stage and in night spots who can get away with murder and Howard is one of them. Shades of the Palace, where he went on and clicked with regularity along with brother Gene, he never would have been allowed to use the same material without a scrubbing brush. However, the answer is that the house howled, but so much of the material is strictly for tolerant adults that kids are likely to ask what their elders are laughing about.

Skits from 'Heat' are 'Professor Agony' a prod at John J. Anthony's marital advise radio program, a recruiting interlude which perhaps is the bluest, and the butcher boy skit now called 'The Black Market.' Virtually the same material was used after the revue quit the 44th Street and was turned into a unit and then played the State.

Show is unit-like with Joe Marsala's orchestra opening and finishing the stage section. Clarinetist-leader is a personable fellow and his outfit, billed as best known in radio, is a first showing in the ace Loew spot. As it shapes up for a house unit, some of his sections are too long. Looks like a mistake for the bandsmen to sit immobile through the extended Howard butcher boy routine, for one thing.

Marsala band is somewhat different in that the hot outfit includes a harpist, Adele Girard. It's okay for so hard working a dance duo as Pritchard and Lord to work in front of the band and about right for Danny Rogers, introduced by Marsala as a first time on Broadway. He's a new comedian though essentially a hoofer. Some of Rogers gags are flat because used before. Lad, who describes himself as being 'a Major Bowes loser,' is also on too long. He should cut down on the use of the word 'stinks' when gags don't click. Yet the customers liked him.

Band carries two harps, one on the platform and another toted in for Miss Girard's musical specialty near the foots. That's unusual, too. Musician is a brunette beauty and so is the girl working in Howard's butcher boy scene. *Ibee.*

EARLE, WASH.

Washington, April 16.

Ina Ray Hutton Orch, with Stuart Foster, Walter Nillson, Dorothy Keller, Jo Lombardi House Band; 'Something to Shout About' (Col).

It's volatile Ina Ray Hutton who is pulling in the Holy Week customers in good proportions. Band's routine is a judicious mingling of swing and sweet melody. Dorothy Keller is a trim little hoofer who has the faculty of making her steps look different, and she's a swell little dancing saleslady. Miss Hutton is the most energetic baton waver to frolic across the Earle stage in some time. She still bounces and, with her stunning, backless gown, gives the customers an eyeful as well as an earful. Stuart Foster with 'So Nice to Come Home To' and 'As Time Goes By' clicked solidly. He's also back for a duet with the leader, 'Angry,' in which the band goes in for phosphorescent production, and the lights turn Miss Hutton into a dusky chanteuse.

The band's guitarist gets a break with 'China Boy,' and there is a trick arrangement of 'Dark Eyes' that emphasizes harmonics. 'Hallelujah' is the closing number of a 30-minute show that is filled very profitably from an audience standpoint. Attendance second show Friday light. *Arke.*

CHICAGO, CHI

Chicago, April 17.

Gracie Barrie's Orch (15) with Jimmy Palmer, Tim Herbert, Jane Fraser & Roberts Sisters (3), Bob Whaling & Yvette; 'Reunion in France' (M-G).

When Dick Stabile turned his orchestra over to Gracie Barrie, following his enlistment in the armed forces, it bordered along brassy hot lines, being built around Stabile's sax prowess. During the band's engagement at the Blackhawk Cafe it was toned down considerably, and now is a sweet swing outfit, which better fits Miss Barrie's personality as a leader.

Band's part of the bill includes the theme song done by Miss Barrie, 'I'm Taking Over While My Man's Away,' and then into 'Don't Get Around Much Anymore,' featuring Bill Mustard, trombonist. Jimmy Palmer, who has replaced Paul Warner as the out-

(Continued on page 24)

WPB WARNS EXHIBS ON FIRES

Wave of Pyromania Hits Pitt Theatre And the Metro-Goldwyn Exchange

Pittsburgh, April 20.

Wave of pyromania among the juves here last week hit a theatre and a film exchange. Management of Grant in Millvale had to dismiss several hundred patrons when a fire in rear of theatre flamed from under the stage and up the proscenium arches. Place filled with smoke and decorations were destroyed to extent of $500 damage. Manager Floyd Bender said origin had been traced to gang of kids who had been responsible for several recent blazes in the neighborhood.

Youngsters set fire to large pile of wood and paper in vacant lot adjacent to RKO office on Film Row, and for a time it threatened to spread to the exchange. Rubbish had been thrown from second story windows by workmen who were remodeling the property for new MGM exchange, but by the time firemen arrived, Harold Tinker, shipper at RKO, had the fire under control.

No evidence, however, could be found against young vandals in minor fires at Barry downtown and Kenyon on the Northside. Barry blaze, in a rubbish container in the boiler room, was extinguished by sprinkler system while Kenyon escaped any damage in flames which damaged bowling alleys in the basement to the tune of around $2,500.

FILM STOCKS UP

Paramount's New High, Best in Five Years—Others, Too

Picture company stocks came into the foreground in Wall street trading this week, with Monday's session being marked by Paramount common and preferred soaring to new highs for not only 1943, but for the last five or six years. All film shares were strong, but the only other startling feature was the advance of more than a point by Loew's common. Continued excellent theatre business is back of the optimistic attitude toward picture stocks.

Fact that Paramount is calling in all remaining preferred shares next month (and at a comparatively small expense) is reported back of the continued strength in Par common. Common went to $25.25 while the preferred climbed $2.50 to $174. As in recent trading both Par and 20th-Fox also are being picked up by some traders on their post-war television prospects, both companies keeping abreast of latest television developments not only via the electronic, but also Scophony methods.

Universal common certificates, too, showed marked stamina, climbing back up to $17.50, which is close to the highest point reached. Columbia Pictures also was firm, being only $1 away from best 1943 price. Warner Bros. common also edged up to within fractions of year's peak, while preferred jumped $1.50. RKO preferred rose to $84.87½ or near year's top. Common was firm at near its old high.

Campus Date-Rationing Cues Par to Musical

Hollywood, April 20.

Paramount plucks a film theme out of the newspapers in 'You Can't Ration Love,' a college musical scripted by Anne Wigton for production by Michael Kraike.

Picture is based on a report that co-eds of the University of California at Berkeley are rationing dates.

Nolan's Reformation

Hollywood, April 20.

Lloyd Nolan, long-time baddie on the screen, goes straight in the title role of 'Hank Johnson's Brother,' a high budget western to be produced by Harry Sherman for United Artists release.

Picture is based on a mag story authored and screenplayed by Jerald Schnitzer.

Par's Song Title Pix

Hollywood, April 20.

Republic's custom of turning song titles into pictures has shifted to Paramount, where Johnny Mercer's ditty, 'And the Angels Sing,' has been purchased as the title and theme of a musical co-starring Dorothy Lamour, Betty Hutton and Fred MacMurray.

George Marshall will direct the E. D. Leshin production, starting around May 1, with Johnny Burke and Jimmy Van Heusen writing the songs.

Kaufman, Rosselli, Zevin Trials Put Off In Film Racket Case

Trial of Isadore Zevin, former secretary to George E. Browne, exhead of the IATSE, was postponed until May 5 by N. Y. Federal Judge John W. Clancy. Zevin is under indictment alleging perjury before a Federal grand jury. The adjournment was granted at the request of assistant U. S. attorney Boris Kostelanetz.

The alleged perjury committed by Zevin, according to Kostelanetz, was when the grand jury had questioned Browne's former $100-a-week bookkeeper about the disposal of the special fund of more than $1,500,000 assessed against members of the union.

The Government plans to call Zevin as a witness when they prosecute Louis Kaufman, business agent of Local 244 of the Motion Picture Operators Union of Newark, and John Rosselli, West Coast agent of the Chicago mob. Six others waiting hearings in Chicago for their removal to New York for trial are held in $100,000 bail.

Both Zevin and Browne, as well as William Bioff, former personal representative of Browne's, were not named in the indictments but were called confederates by U. S. Attorney Mathias F. Correa. Browne and Bioff, it is known, have testified before the grand jury probing racketeering within the motion picture industry.

Trial of Rosselli, scheduled for Monday (19), has been postponed to May 10. At the same time trial of Kaufman was also set over to that date.

Kaufman, previously indicted for extortion under another indictment, is out on $25,000 bail. Formerly bailed at $10,000, when the later charges were brought against him in the IA roundup, it was raised to $25,000.

Film Racket Hearing In Chi Today (Wed.)

Chicago, April 20.

The removal hearing, last week, of six alleged gangsters wanted in New York to face trial on charges of being mixed up in the motion picture shakedown case, has been continued until tomorrow (21) by U. S. Commissioner Edwin K. Walker, awaiting the arrival of a lawyer from New York and because they have been unable to locate Ralph Capone to identify a witness.

Defendants are Paul Ricca, Philip D'Andrea, Ralph Pierce, Louis Campagna, Charles Gioe and Francis Maritote, alias Frank Diamond. All were associates of Frank Nitti, who shot and killed himself a few hours after he was indicted in New York.

Bob Riskin's Staffers

Robert Riskin, chief of the Overseas Motion Picture Bureau, has upped Joe Krumgold, formerly scenario editor, to post of assistant in charge of production.

Phil Dunne, formerly with the office of the Coordinator of Inter-American Affairs, has joined the OMPB as a producer-writer, and Harry Kasiner, ex-United Artists, has become an aide to Riskin.

CITES SCARCITY OF MATERIALS

Washington, April 20.

Because film theatre fires have quadrupled in the past four months, theatre operators were warned Friday (16) by the War Production Board's Service Equipment Division to take all possible precautions against fire hazards. Due to the shortage of materials, theatres cannot obtain everything they need for rebuilding.

'Fires,' said the division's report, 'have been damaging or completely destroying motion picture theatres at an alarmingly increasing rate. In the past four months, there have been 43 fires reported to the Amusement Section, compared to 10 fires reported in the preceding four months.

'Reconstruction of theatres destroyed by fire is very doubtful under present circumstances. This puts the burden of responsibility as to whether or not present theatre plants are to be maintained for the duration flatly on the shoulders of the theatre exhibitor or operator.'

WPB's Reasons

WPB gave the following reasons why there is little chance to reconstruct burntout film houses:

1. The shortage of building materials necessary for reconstruction is becoming critical.

2. Very often remaining theatre facilities in a given community may be sufficient to handle local patronage through longer operating hours or shorter programs, making reconstruction of a damaged theatre inadvisable.

3. The manufacture of motion picture projection, sound and practically all other equipment has been stopped, and existing stocks must be conserved to assure operations of present theatres.

'The shift of trained manpower,' said the Service Equipment Division, 'has had an effect on these fires. Inexperienced projectionists or custodians of stage property must assume a portion of the responsibility for fires due to carelessness and inadequate precautions.

'Some exhibitors maintain that a shortage of repair parts for their projection and sound equipment results in development of unavoidable fire hazards. This is not true. Provision has been made for assuring availability of necessary repair and maintenance parts.

Up to Exhibs, Operators

'It is up to the exhibitors and operators to keep their projection and sound equipment in perfect repair at all times, preventing such fire hazards as worn projector parts, absence of fireproof storage cabinets, etc.' The division repeated its nine rules of fire prevention, originally issued last Dec. 2. Particular emphasis was laid on the necessity for regular inspections by local fire marshals. The nine rules:

1. Pull the main entrance switch at the conclusion of each day's operation. One employee should be delegated to this task.

2. Do not permit an accumulation of inflammable rubbish in store rooms, poster rooms, boiler or furnace rooms.

3. Appliance cords for vacuum cleaners, work lights and other portable equipment should be inspected daily and, if found defective, should be repaired immediately.

4. Smoking in a projection booth should not be permitted under any circumstances.

5. At the conclusion of each day's run, all films should be removed from the projector magazine or rewinder and placed in the film storage cabinet. Trailers and ad films should never be left exposed when not in use.

6. The use of electric or other types of portable heaters should be avoided at all times when handling films.

7. The operation of porthole shutters should be frequently tested to see that the shutters slide freely in the grooves. The entire porthole shutter system should be properly fused to insure that shutters will close instanteously in case of fire.

8. Have local fire officials make regular inspections of the theatre from the roof to the basement. Their recommendations for fire prevention should be followed implicitly.

9. Faulty electrical contacts and switchboard connections are responsible for the majority of theatre fires. The entire electrical system should be checked frequently and electrical contacts carefully tightened to eliminate this fire hazard.

Pitt Theatres Stymied for Managers, Shortage Keeps 'Em on Job 18 Hrs.; Ads for Feminine Assts. Are Floppo

Pittsburgh, April 20.

Biggest headache theatres have ever had here is the managerial problem, with shortage so acute these days managers in many cases are working as high as 18 hours a day seven days a week. Circuits have been running want ads continuously seeking femme assistants but have been getting precious few applications. In gals that have been hired, turnover is something terrific. They only last anywhere from two to five days and then pull out to take war jobs at higher wages.

District managers are actually house managers these days. Used to be they'd only visit the spots to check up every once in a while but now they're really looking after the spots under their supervision, what with personnel shifting so fast from day to day they don't know who's running the theatre from one minute to the next.

In most cases, too, what femmes have been hired are not proving at all satisfactorily, but chains are putting up with them just the same because they have no alternative. Circuit heads are holding regular classes, as frequently as twice weekly, for the gal assistants to instruct them in the bare essentials but these are producing little more than a series of headaches and fool questions.

As far as the cashier problem is concerned, that's practically out of the question. They're harder to find than a $20 gold piece. Half the time the manager himself is in there passing out the pasteboards, or the assistant manager, if the theatre is lucky enough to have one.

It's well-known that dozens of downtown managers haven't had a day off since the first of the year, and theatres are seriously considering going in for the 'way over-age class that they never would consider before but will be only too glad to get now as long as the boys don't have to have a wheelchair to get around.

Good News

Philadelphia, April 20.

Harry Waxmann, head of the Atlantic Theatres chain, Atlantic City, was in town last week for a preview of Universal's 'Next of Kin.' He called the Hollywood, one of his theatres, to find out how business was.

'To heck with business,' said the manager of the house, jubilantly. 'I got some real good news for you. The doorman's been deferred.'

So. Calif. Variety Club To Fete Bob O'Donnell; Harris Honor Also Set

Los Angeles, April 20.

Southern California Variety Club, Tent 25, is tossing a dinner and show April 26 for Bob O'Donnell, new Chief Barker. Another honored guest will be John Harris, former Chief Barker and now Big Boss.

On his swing around the country O'Donnell is aiding the War Activities Committee in its drive for the collection of scrap metals.

O'Donnell Takes Over

Dallas, April 20.

R. J. O'Donnell, national chief barker of the Variety Clubs of America, formally took over the reins of the organization at a meeting of the spectacular philanthropic organization of this area Saturday (17). John H. Harris of Pittsburgh, founder of Variety Club, and its Chief Barker since its creation, was to be here for the formal transfer of records.

O'Donnell stopped plans which had gone forward for a banquet in his honor, the plates to cost $2.50 each with reservations made for 400 persons. He said wartime conditions called him to call off the banquet. With the labor shortage, as well as food shortage, the hotel where the meal was to be served, took his action as good news.

Mpls. Fetes Chief

Minneapolis, April 20.

Bob O'Donnell, national chief barker of the Variety clubs, will be guest of honor at a dinner to be given for him here by the local chapter May 5, it has been announced by Bill Elson, chief barker.

The chapter here has changed its name from Twin City Variety club to Variety Club of the Northwest because its membership includes many showmen outside of Minneapolis and St. Paul who are taking an active part in its many war and charity drives in cooperation with the War Activities committee.

New charity activities are considerable and will be made public at the May 5 O'Donnell dinner meeting, Elson says. Because of improved economic conditions the Milk Fund project, which provided milk free to needy families, no longer is a major activity.

Getting Warmed Up

Hollywood, April 20.

Hopalong Cassidy is in the saddle again on his 50th chase of lawbreaking varmints in the California hills.

Bill Boyd reached the half-century mark in pursuit of rustlers when he started thataway in 'Riders of the Deadline,' a Harry Sherman production for United Artists release.

CRESCENT AND GRIFFITH

Former Appeals and D. of J. Talks Consent for Griffith

Coincident with steps taken by United Artists at Nashville in the Crescent Amusement case, so far as the anti-trust decision there affects UA, it was reported in Washington this week that proposals have been made for a settlement of the case pending against the Griffith circuit, which operates in the southwest.

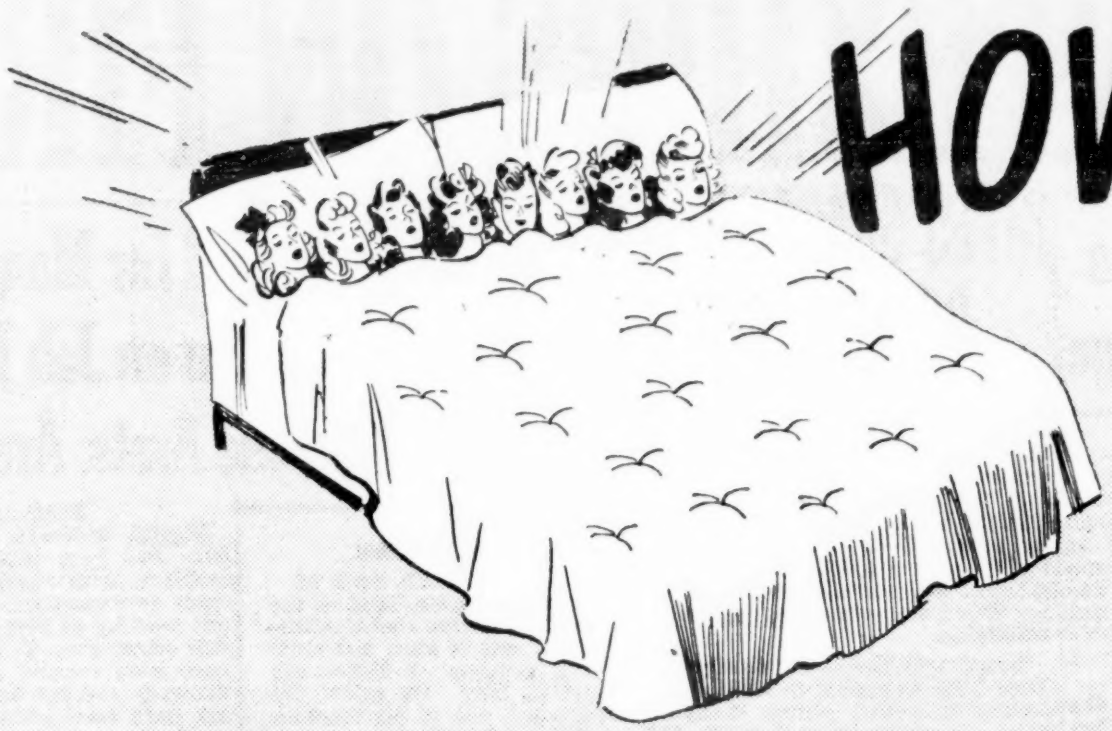
Overtures toward a decree between the Department of Justice and the Griffith interests were made previously but it was decided to await the outcome of the government anti-trust action against Crescent, which recently was ordered to break up various interlocking groups of theatres in Tennessee, Alabama and Kentucky.

The discussions now under way in connection with the Griffith case are said to embrace a decree covering around 300 theatres in Texas, Oklahoma and Missouri.

Appearing in Nashville Monday (19) for UA, of which he is president and counsel, Edwin C. Raftery made a counter-proposal to the decree entered there against it and Crescent, as well as amendments to the findings of fact and conclusions of law as contained in Judge Elmer Davies' adverse decision.

While other distribs were not affected by the decision, UA was involved in 'illegally combining' with exhibitor defendants in Rogersville, Tenn., and Athens, Ala., towns tied into the Crescent setup.

Raftery, in arguing the case for UA, cited cases to support the contention that UA cannot be enjoined from acts that are 'past and gone,' at the same time taking the position that the court should have no fear of renewal of the acts.



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APPLETON, WISC., Rio
ASHEVILLE, N. C., Imperial
ATLANTA, GA., Rialto
ATLANTIC CITY, N. J., Warner & Stanley
AUSTIN, TEXAS, Paramount

BOSTON, Loew's Orpheum & State
BUFFALO, N. Y., Lafayette
BALTIMORE, MD., Hippodrome
BELOIT, WISC., Majestic
BETHLEHEM, PA., Boyd
BLOOMINGTON, ILL., Irving
BLUEFIELD, W. VA., Granada
BOISE, IDAHO, Roxy
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CINCINNATI, OHIO, RKO Albee
CLEVELAND, OHIO, RKO Hippodrome
CLARKSBURG, W. VA., Robinson-Grand
CLINTON, IOWA, Capitol
COLORADO SPRINGS, COLO., Chief
COLUMBIA, MO., Uptown
COLUMBIA, S. C., Palmetto
COLUMBUS, OHIO, Loew's Ohio

DALLAS, TEXAS, Palace
DANVILLE, ILL., Fischer
DANVILLE, W. VA., Capitol
DAVENPORT, IOWA, RKO Orpheum
DAYTON, OHIO, RKO Keiths
DECATUR, ILL., Lincoln

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EASTON, PA., Boyd
EL PASO, TEXAS, Ellanay
ERIE, PA., Colonial
EVANSVILLE, IND., Grand

FALL RIVER, MASS., State
FARGO, N. D., Fargo
FAYETTEVILLE, N. C., Colony
FT. SMITH, ARK., Joie
FT. WAYNE, IND., Grand
FITCHBURG, MASS., Fitchburg
FORT WORTH, TEXAS, Worth

GALESBURG, ILL., Orpheum
GALVESTON, TEXAS, Martin
GRAND ISLAND, NEB., Capitol
GREEN BAY, WISC., Orpheum
GREENSBORO, N. C., Carolina

HARRISBURG, PA., Colonial
HARTFORD, CONN., E. M. Loew
HASTINGS, NEB., Rivoli
HAVERHILL, MASS., Lafayette
HIGH POINT, N. C., Center
HUNTINGTON, W. VA., Palace
HOT SPRINGS, ARK., Paramount
HOUSTON, TEXAS, Metropolitan
HUTCHINSON, KAN., Fox

IDAHO FALLS, IDAHO, Rio
INDIANAPOLIS, IND., Loew's Palace

JEFFERSON CITY, MO., Capitol
JOHNSTON, PA., Embassy
JOPLIN, MO., Paramount

KANSAS CITY, MO., Loew's Midland
KENOSHA, WISC., Kenosha

LA CROSSE, WISC., Hollywood
LAFAYETTE, IND., Lafayette
LANCASTER, PA., Capitol
LAWRENCE, MASS., Palace
LAWTON, OKLA., Ritz
LEAVENWORTH, KAN., Hollywood
LEXINGTON, KY., Schine's Kentucky
LIMA, OHIO, Quilna
LINCOLN, NEB., Varsity
LOS ANGELES, Hill Street & Pantages
LOUISVILLE, KY., State
LOWELL, MASS., Keith's

MASON CITY, IOWA, Cecil
MARSHALLTOWN, IOWA, RKO Strand
MADISON, WISC., Orpheum & Madison
MANSFIELD, OHIO, Madison
MANCHESTER, N. H., Strand
MANITOWOC, WISC., Capitol
MATTOON, ILL., Time
MEMPHIS, TENN., Malco
MIAMI, FLA., Capitol & Miami
MILWAUKEE, WISC., Palace
MINNEAPOLIS, MINN.,
MUNCIE, IND., Rivoli

NASHVILLE, TENN., Loew's Vendome
NEWPORT NEWS, VA., Palace
NEWARK, OHIO, New Arcade
NEW BEDFORD, CONN., State
NEW HAVEN, CONN., Loew's Poli
NEW ORLEANS, LA., RKO Orpheum
NORFOLK, VA., Newport & Colley

OGDEN, UTAH, Egyptian
OKLAHOMA CITY, OKLA., State
OMAHA, NEB., RKO Brandeis
OSHKOSH, WISC., Oshkosh

PARKERSBURG, W. VA., Hiehle
PEORIA, ILL., Madison
PHILADELPHIA, PA.,
PITTSBURGH, PA., J. P. Harris
PORTLAND, ME., Strand
PORTLAND, ORE., Paramount & Playhouse
PORTSMOUTH, OHIO, Warner's Columbia
PORTSMOUTH, VA., Gates
PUEBLO, COLO., Chief
RACINE, WISC., Venetian
READING, PA., Embassy
RICHMOND, IND., Tivoli or State
RICHMOND, VA., Byrd & State
ROCHESTER, MINN., Chateau
ROCHESTER, N. Y., Loew's Rochester

SALINA, KAN., Watson
SALT LAKE CITY, UTAH, Centre
SAN ANTONIO, TEXAS, Majestic
SANDUSKY, OHIO, State
SAN FRANCISCO, CALIF., Orpheum
SEATTLE, WASH., Liberty
SHEBOYGAN, WISC., Sheboygan
SIOUX CITY, IOWA, RKO Orpheum
SIOUX FALLS, S. D., Hollywood
SPRINGFIELD, ILL., Senate
SPRINGFIELD, MASS., Bijou
SPRINGFIELD, OHIO, Warner's Regent
ST. JOSEPH, MO., Missouri
ST. LOUIS, MO., Loew's State
ST. PAUL, MINN.,
SOUTH BEND, IND., Colfax
SUPERIOR, WISC., Beacon
SYRACUSE, N. Y., Loew's State

TERRE HAUTE, IND., Orpheum
TOLEDO, OHIO, Rivoli
TOPEKA, KAN., Grand
TULSA, OKLA., Orpheum
TWIN FALLS, IDAHO, Roxy

UTICA, N. Y., Olympic

WASHINGTON, Earle & Ambassador
WATERLOO, IOWA, RKO Orpheum
WAUKESHA, WISC., Park
WICHITA, KAN., Miller
WICHITA FALLS, TEXAS, Wichita
WINSTON-SALEM, N. C., Carolina
WHEELING, W. VA., Court
WORCESTER, MASS., Loew's Poli

YORK, PA., Strand
YOUNGSTOWN, OHIO, Palace

ZANESVILLE, OHIO, Liberty

PLAYDATES ALREADY SET...NATIONAL RELEASE DATE MAY 13

network stations...top-rating, established programs!
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COLUMBIA PICTURES

House Reviews

Continued from page 20

CHICAGO, CHI

fit's romantic singer, drew plaudits for his singing of 'It Started All Over Again' and 'Easter Parade,' and he bowed off a hit.

Miss Barrie does a medley which includes lyrics on Hitler, Musso and Tojo; 'As Time Goes By,' backed by a clarinet quintet, and an oldie, 'I Gotta Get Hot,' and joins in the band's version of 'Take It Again' to garner heavy applause.

Jane Fraser and Roberts Sisters in a variety of tap dancing on three raised platforms work up plenty of audience enthusiasm.

Bob Whaling and Yvette score with bicycle work. The breakaway trick got laughs, and the pair drew gasps with their high unicycle work. Entertaining throughout, the pair left to solid applause.

Tim Herbert (Herman Timberg, Jr.) is a one-man show with chatter, eccentric dancing and impressions of Kaltenborn, Charles Boyer and others. A solid hit. *Morg.*

APOLLO, N. Y.

Una Mae Carlisle Orch (11); *Herman Autrie, Neal & Hutchin, Willie Bryant, Harold Cromer, Alfred Banks, Musical Madcaps* (8); *'The Ape Man'* (*Mono*).

This week's 90-minute show is packed with sock acts. Una Mae Carlisle is featured, along with Willie Bryant, but it turns that eight screwball musicians, known as the Musical Madcaps, who wind up the bill, cop major honors.

Boys, dolled up in miniature derbys and shoe string ties, beat it out with a washboard, bass, fiddle, piano, guitar, drum, kazoo combination, led by a squeaky-voiced character, Little Pinky, who evokes constant laughter via a checkerboard zoot suit and droll dancing. They're all over the place and their unchecked antics, helped along by a good baritone, who doubles from the kazoo, turn such tunes as 'Rhythm of the Band' 'Too Old To Dream,' 'Have You Seen Liza Lou' and a hoaxed-up song built around the 'B.O.' radio plug, into surefire returns.

Miss Carlisle comes out midway in the show to take over the band that is led by a standout trumpeter, Herman Autrie. The composer songstress swings from the piano and sells her own compositions. Starts off with 'Oh, I'm Evil,' then does medley of 'I See a Million People,' and 'Walking By the River,' and winds up with a boogie woogie piano solo that has the customers yelling for more. Willie Bryant, m.c., ties show together in easy fashion, and clicks with an impersonation of a working girl who lives above her means. Although good for laughs, length could be cut.

Neal and Hutchin are a smooth mixed dancing pair, male sporting a white tail coat, top hat, etc., and femme clothed in short white satin affair revealing her shapely gams. They go through standard routines, but draw palm-thumping in solo bits. Harold Cromer, dancer, is a vivacious stepper with plenty on the ball, but here does carbons of Bill Bailey and Moke (Moke & Poke). Alfred Banks, ventriloquist, goes through routine with Snags, a dummy, but suffers due to a faulty delivery. Also gags are not too fresh.

Biz good opening night, Friday (16).

EMBASSY, N. Y.

(NEWSREELS)

Much meritorious newsreel material is on display here this week. It includes plenty of war action on faraway fronts as well as some clips in the lighter vein. In addition to a brief session with Lew Lehr and a monkey act, one of the most amusing items is from Fox-Movietone showing colored soldiers drilling in a jitterbug manner. It's not an act but the manner in which the troop supplements training at one of the American camps.

Show tees off with a collection of shots captured from the Germans. They picture a recent meeting between Hitler and Mussolini as well as retreat of Nazis in two different parts of Russia. The hardships of war and what the Nazis are going through on the eastern front are graphically told by the enemy films. Tied to this clip, released by Par, is one detailing the Allied advance in Tunisia, while topping is one from News of Day also dealing with the offensive against Rommel, bombing of Sousse, etc.

A highly interesting contribution by Pathe, photoed aboard a Navy hospital ship in enemy waters, shows badly wounded men under treatment, while another, from Fox-Movietone, pays a visit to some wounded fliers at Staten Island, with brief comments anent their aerial combat experiences. To these clips as well as others on the bill the newsreel companies attach an appeal to the public to buy bonds.

The bond campaign is initiated by President Roosevelt at a session with the White House staff, with some of the members purchasing bonds from F.D.R. Worked into the clip are background shots from Guadalcanal and steps toward the rehabilitation of wounded. Roosevelt is caught in one of his lighter, homey moods.

H. V. Kaltenborn, who gets tiresome at times, expatiates on a couple questions submitted him, while the other regular weekly feature, Ringside Chat, has Carey Longmire discussing Japan's 1,000-year plot to rule the world. Longmire's commentary is intensely interesting.

In addition to a Government short, 'Right of Way,' filling out is an F-M Magic Carpet short dealing with India. *Char.*

CAPITOL, WASH.

Washington, April 15.

Ray Kinney, Fitz & Carol, Cy Reeves, Arrens & Broderick, Meymo Holt, Aloha Maids, the Rhythm Rockets, Sam Jack Kaufman's House Orch, Art Brown; 'Harrigan's Kid' (*M-G*).

Ray Kinney and his entertainers get the credit for a $3,000 opening day since the screen feature lacks pulling power. Gene Ford gives the musicians full rein with almost an hour of fun, nicely staged and presented with machine gun tempo.

Maestro Kinney has good specialists and he lets them cut a South Sea rug to their heart's content. Arrens and Broderick with their trick piano playing and eccentric vocalizing had the opening audience in a hilarious mood. It's horseplay but this crowd liked it. Cy Reeves has an up-to-date monolog on rationing and mixes in some easy going dances with his jokes. Fitz and Carol in sailor suit and jitterbug makeup score solidly with comedy dancing. Meymo Holt and the Aloha Maids in cellophane skirts and undulating hips do hulas and war rhythms. The band's contribution is a nice blend of Hawaiian rhythms and medley of swing.

To get volume and combined instrumentation the Kaufman house orch joins with Kinney's Polynesians for some rhythmic diversion. This 'Salute to Hawaii' is one of the best shows to play here in months and the sweater girls and zoot suiters from the high schools and colleges were out in force to give it welcome. *Arke.*

TOWER, K. C.

Kansas City, April 16.

The Taylor Family (5), *Magic Flyers* (2), *Dave Tannen, Barrett & Smith, Georgia Scott, Tower Orch with Jack Parks & Marilyn Ballinger; 'Sherlock Holmes Secret Weapon'* (*U*) *and 'Quiet Please, Murder'* (*20th*).

Offering a distinct change of pace from murder themes of dual screen billing, Tower stage show this week gets off to a good start as the house orch swings out with pop 'Brazil,' and Marilyn Ballinger, pretty vocalist, takes two choruses on a front mike.

Dave Tannen, mimic, doubles as m.c. and first brings on the Magic Flyers, roller skating duo. Pair does usual stunts. Highlight of act comes when girl empties glass of soda on floor through a straw as she is being whirled head downward by partner. Second spot goes to Barrett & Smith, team in 'Gay Nineties' costumes, who have a routine of gags, mugging and hoofing.

Dave Tannen is on third with two bits of mimicry. First is of rube at county fair eating his fill of hot dogs. Next is takeoff on a Russian dancer, the better of the two impressions. His m.c.'ing is okay, except that his delivery is too slow. Nice blonde, Georgia Scott, is the 'Discovery Night' winner this week. She sings 'Black Magic' acceptably.

Closing goes to the Taylor Family, three girls and two boys, oldest of whom is not more than 14. Kids go through their routine with plenty of enthusiasm. All show a nice sense of timing. Their act is the standout of the show. Off after three bows. Good biz opening night. *Earl.*

STANLEY, PITT

Pittsburgh, April 16.

Mitchell Ayres Orch (15), *Andrews Sisters* (3), *Masters & Rollins, Jesse & James, Ruth McCullough, Johnny Bond, Dick Dyer, Marty Olson; 'Harrigan's Kid'* (*M-G*).

WB deluxer is going back this year to old idea of putting best foot forward for Holy Week instead of retrenching. Picture, 'Harrigan's Kid' (M-G), is typical product for the pre-Eeaster session, but there's b.o. dynamite at the other end of the bill in the Andrews Sisters.

Naturally they close the show, and smash they clocked at opener Friday could have been detected blocks away. Repertory is almost exclusively polka-minded, 'Pennsylvania Polka,' 'Strip Polka' and 'Navy Comes Through,' which is also in polka time, in addition to 'Five by Five.' Close with the 'Strip' and it's solid, with Patti carrying the load and as usual sparking everything the trio does. La Verne and Maxene improving each visit in stage-presence and showmanship. Gals are nattily attired in tailored, pink suits and there isn't a minute of their 15 or thereabouts that isn't red hot and rich in vocal vitamins.

Threesome gets crack musical support from the Mitchell Ayres band, which also scores nicely on its own. Made up of five saxes, four trumpets, two trombones, drums, bass, violin and piano, outfit is long on novelty numbers and musical entertainment. Ayres has a comely femme vocalist in Ruth McCullough, who shows versatility with 'Heard That Song Before' and 'Why Don't You Do Right,' and another specialist who clicks is Johnny Bond, comedy trumpeter, with 'Opened Up the Trunk.'

Jesse & James are a couple of crack colored hoofers who bang out some complicated routines with an airy nonchalance. Boys are a notch or two above usual male dance team. Johnny Masters and Rowena Rollins emphasize facial and body grotesqueries too much, but mob ate up everything they had to offer. *Cohen.*

Willkie's Book

Continued from page 1

National Bank withdrawing from 20th-Fox, it is considered likely that Willkie may bow out as chairman of the board of directors in due course.

Joseph M. Schenck, who has again taken up the reins at 20th, is considered likely to reassume his former official dominance in the administration of 20th, of which he was board chairman.

'One World,' meantime, has become the hottest book on the market, hanging up a new record with some 250,000 copies sold during the first five days of its appearance on the bookstalls and 370,000 already printed.

Book's entry into the top ranks of best-sellers has focused attention of several major film companies on film rights, with 20th figured having the inside track on a deal.

The book is being published in two editions, a paper bound one selling for $1, and a board covered edition selling for $2. Publishing house is working on a round the clock schedule to keep up the supply, printing from four sets of plates. Book is having the fastest sale of any Simon & Schuster publication, even breaking 'Trader Horn,' 'Believe It Or Not,' and 'The Cross Word Puzzle Books' records.

Council on Books in Wartime is expected to give 'One World' an even added push when it announces it next month as the new 'Imperative.' Previous two 'imperatives' of the Council were 'Into the Valley,' by John Hersey and 'They Were Expendable,' by W. L. White. The Willkie book will also form part of a summer book-dividend of the Book-of-the-Month Club, in a volume to include Herbert Hoover, Henry Wallace and other bigwigs.

Paper situation is now being worked out by Essandess on the printing of the book. Thought at first that the large scale print order on 'One World' would cut into other books on the publishers' list, but M. Lincoln Schuster says the base is high enough to take care of everything they have. In addition, they are using a special lightweight paper, smaller margins and double columns (in the $1 edition) thus permitting more words per page and less pages per volume.

Willkie's royalties go to Russian, British and China Relief; also to American Red Cross.

'Patriots'

Continued from page 1

Kennedy declared that Kingsley had just won the Critics Award, and has so been 'magnificently rewarded.' He read to the House Kingsley's explanation of how the play came to be written.

'Four years ago,' wrote Kingsley to Kennedy, 'when this study was first begun, I knew very little about Jefferson or the other great men of our early history. I had just come back from Europe. I had seen democracy vilified and spat upon. I determined to find out the meaning of democracy for myself—to find it out from the men who made it, who pledged—and frequently paid—their fortunes and their lives to preserve it.

'The Patriots was the result of this attempt to cleave through post-World War No. 1 skepticism on the one hand and Fourth of July Fustian on the other; to rediscover in all its purity the American faith.'

'Rate Stars Essential'

Continued from page 1

shorts reach many millions of people who go to theatres because of the drawing power of big star names in the feature attractions. With those names removed, millions fewer will attend pictures each week; hence the government messages will reach a smaller audience.

2. The best 'good neighbor' motion picture propaganda comes not from outright propaganda pix, but from entertainment subjects. It is important that this type of good will, so thoroughly demonstrated by CIAA, be carried forward. Therefore, big name American stars, who draw the foreign audiences, must be kept at home to make films.

No Draft Dodging

'No motion picture star went into pictures to avoid the draft,' said Costello. 'Obviously those whose services would be considered valuable enough to rate deferment have been in the business for years. There has been no rush to the studios as there has been to certain other industries, to duck the draft boards. A star is not made overnight.

'People are drawn to the film houses by big names. If these names are to be withdrawn, government propaganda films put out by OWI and other agencies will reach far fewer people, because nobody is going to pay money at the boxoffice just to look at government shorts. The boxoffice will suffe and so will the efforts of government propagandists.'

Discussing American propaganda in European neutral countries, he said: 'How better can we counteract the propaganda of the Axis than by films, demonstrating by their very subject matter our own free way of life.

'We should condition the public mind by handling this idea properly. This should be done so that the public will clamor for deferment for men like Mickey Rooney and Kay Kyser, instead of subjecting them to the type of unfavorable publicity they have recently had.'

Costello pointed out that many stars have been eager to get into the Army since 'it is tougher for those who stay out than for those who go into uniform.

'The man in uniform,' he said, 'will return to a receptive audience, which is fair enough. But if a star is more valuable in civilian life for purposes of propaganda, morale, or as a drawing card, the public should be conditioned to see him in this light.'

Britain and Russia's Ideas

He cited the well-known examples of Britain, Russia and other nations which yanked their stars out of uniform and sent them back to the film studios to make pictures because of the importance of films on the home front.

The Hollywood Congressman, who is chairman of the house committee investigating draft deferments of government employees, explained there is no conflict between his position on picture stars and his stand on government employees. He said he is seeking 'essential' status for only a limited number of top boxoffice figures, but that many of those classified 'essential' by their government bureau chiefs are not really essential.

Equity Powwow On Work-or-Fight Edict

The War Manpower Commission's 'work or fight' mandate has become an increasingly vexsome problem for people who are among the show business classifications that have not been ruled 'essential' to the war effort. Situation was the subject of a special meeting held at Equity yesterday (Tues.).

The council appointed a special Equity committee, comprising Philip Loeb, Bert Lytell, Walter Greaza, Ilka Chase and Aline MacMahon, with Paul Dullzell as ex-officio member, to meet with similar groups representing the other talent unions affiliated with the Associated Actors and Artistes of America, to formulate a program whereby the entertainment industry may contribute a 'wider and more vital' part in the war. The first confab on the subject will be held Saturday (24) and the program, when formulated, will be submitted to the Government.

The question now arises as to whether show people could best serve the war effort in jobs which demand workers of considerable mechanical skill, or whether they should remain occupied in morale-building theatricals.

There have been a number of professionals who already have turned to war-work employment, and for more than a year the American Theatre Wing has maintained a department for players desiring to take war jobs. From that source 850 professionals have been started towards 'essential' jobs, that number coming from talent and stage unions. Some 375 took training courses and at least 275 secured jobs either after training or through having past experience. Another 200 have taken tests to determine their aptitude toward such employment.

Necessity of having the professional to carry on in war-work efforts outside of the uniformed forces and war plants was demonstrated by the recent benefit show at Madison Square Garden, when over $250,000 was raised for the Red Cross. It's pointed out that only people of the theatrical field could have made such a patriotic spectacle possible. That show, like all other professional entertainments, required experience and skill of show people.

An Equity leader states:

'There are many things which the theatre could do better than any other agency, things which have never been explored, scarcely been discussed...there is no better way to teach many lessons to the public than by dramatic presentation. It is hoped that the Government will realize that soon and turn to the theatre for ideas, personnel and material for that program...it will not turn in vain...

'The theatre must be permitted to continue if it is to furnish such assistance...if the theatre is essential to this war effort, then it must be treated as an essential industry by the government...we ask not as a privilege but as a right to serve the Government and the people of this country.'

Replacements Studied By Hollywood Groups

Hollywood, April 20.

Film industry's Labor-Management Committee will go into a huddle tomorrow (Wed) with Bert Harnish, area director for the War Manpower Commission, to discuss replacement schedules for men given temporary draft deferments as essential workers.

At a preliminary meeting it was indicated that any deferments in the film industry will be temporary, based on the time necessary to replace the essential worker with a man of non-draft age. These deferments usually run from three to nine months, depending on the time required to train a replacement.

Part-Time Defense Jobs

Two hundred film actors now have the opportunity to work at the Lockheed-Vega aircraft plant through a split-shift setup arranged by the Screen Actors Guild and the company. There are 100 jobs open and each job is to be filled by two men, one working from 4-8 p.m., the other from 8:30-12:30 a.m. However, if one teammate is tied up with picture work, his partner must complete the full shift.

The Guild is now canvassing its membership to fill the first 100 jobs. If the parttime plan works out, other defense jobs on the same basis will be open to SAG members.

Hospital Shows

Continued from page 1

'work or fight' edict could be broadly construed.

Since entertainment is widely acknowledged to be a necessity both for the war and the home front, the D. C. solons will be asked to emphasize this.

In other words, if a Kay Kyser is deferred it's inconceivable that he be asked to take a defense job; but there are a host of lesser people, not of the Broadway or Hollywood calibre, who could still do a good entertainment job, once deferred by their draft boards. The theatre organizations on their own, of course, don't ask for deferments, but if a player is rejected for some deficiency, or because of corollary dependents, or some other acceptable reason, Lytell, et al., would like Washington to frankly state they can continue their present jobs and not be beset by any spectre of possibly shirking their war duties.

Fancy $100 Par Value Bond Offer For Carman, Philly; Heretofore $35

Philadelphia, April 20.

The Carman, de luxe vaudfilmer in North Philly, now operating under a Federal court receivership, will soon pass into other hands. Bondholders of the house, reported built at a cost of $800,000, last week received letters from a bondholders' protective committee that they had entered an agreement with Frances E. Morrow, whereby she would purchase the bonds at par value ($100). Since the bonds had been quoted at $35, it is certain that the bondholders would take up the offer pronto.

Miss Morrow was revealed to be an employe of Albert M. Greenfield & Co., large real estate firm here, and obviously is acting for someone. She refused to reveal her backer's name.

Her connection with Greenfield at first led to the belief that she was 'fronting' for Stanley-Warner, since Greenfield is reported to have a large interest in the circuit and frequently makes deals for Warners.

Ted Schlanger, Philly head of the Warner circuit, however, denied that the chain was interested in the Carman.

'We are positively not interested in the house and never have been,' said Schlanger.

The Carman was built in boom times, and for a time enjoyed prosperity. When business became bad the courts ordered it placed in receivership about a year ago.

In its letter to the bondholders (there are about 3,000 first mortgage bonds outstanding), the protective committee praised the handling of the house under the receivership, pointing out that when their group was formed, bonds were selling at $35. Now they were offered $100 less 5% brokers' commission.

DU MAURIER, LLEWELLYN BOOKS MULLED FOR PIX

Two literary properties attracting attention of all major film companies this week are 'Hungry Hill,' by Daphne du Maurier, and 'None but the Lonely Heart,' by Richard Llewellyn ('How Green Was My Valley'). Doubleday is to publish 'Hill' and MacMillan's will publish 'Heart.'

'God Strikes Back,' drama dealing with the tragedy of a Greek family living under the horrible conditions beset upon them by the Nazis, written by Nico Laides (Paul Nord), purchased by 20th Century-Fox. The play was produced by Laides, under his pen name, Paul Nord, and was presented at the Concert Theatre, N. Y., last February.

Other Story Buys

Hollywood, April 20.

Louise Rouseau sold 'Records for Romance' to PRC.

Warners bought 'God Is My Co-Pilot,' aviation yarn by Col. Robert Lee Scott.

Metro bought 'Truth on Demand—the Diary of An Army Nurse,' by Victoria Wolf.

Erskine Caldwell is writing the screen play for Ensign Gaye's story, 'Torpedo Squadron 8,' which will be produced by 20th Century-Fox next season in Technicolor.

Charles L. Leonard sold his adventure novel, 'The Fanatic of Fez,' to RKO.

Warners acquired film rights to the new Upton Sinclair novel, 'Handbook For Jealousy.'

Columbia purchased 'Washington, I Love You,' by Ruth McKenny.

Plan $350,000 Theatre Chain Tax in Florida

Tallahassee, Fla., April 20.

Tax burden of Florida theatres would be increased nearly $350,000 annually under a chain theatre tax bill proposed in state legislature here Friday (16). Starting at $150 for one theatre, the scale of proposed license fees would increase to $300 for each theatre in circuits of five or more; then graduate up to $1,500 on each in chains of 50 or more.

Various other tax proposals, including a measure providing for a 3% general sales tax, have been introduced since the legislators started grinding, April 6. Governor Spessard L. Holland has urged enactment of a cigarette tax for the next two years to replace $3,500,000 in revenue lost when gasoline rationing caused suspension of horse racing last winter.

Nix June Knight's Try To Quash Mate's Divorce Try

Memphis, April 20.

Efforts of June Knight, former Metro star, to block her husband's divorce proceedings in an Arkansas court have come a cropper.

Erstwhile dancing star of stage and screen had filed a motion in chancery court at Little Rock to quash the suit for divorce brought by Arthur Arden Cameron, Texas oil magnate, on the ground that her own divorce petition is pending in Houston, Texas.

Last Tuesday (13), Chancellor Frank Dodge of Little Rock upheld a demurrer to her motion entered by Cameron's attorneys, contending that Miss Knight had not established a legal residence in Texas when she brought action Nov. 24, 1942. Miss Knight's Texas suit charges 'indignities' and seeks $4,000 monthly alimony, $10,000 attorney fees and half of community property.

FAMOUS CAN. NETTED $1,276,719 IN 1942

Montreal, April 20.

Famous Players Canadian Corp., Ltd., reports consolidated net profit of $1,276,719 for the fiscal year ended Jan. 2, 1943, versus net of $1,122,511 in previous year which ended Dec. 31, 1941. This was equal to $2.96 per share on 430,524 shares of capital stock, compared with $2.83 per share the previous year. Profit from operations before providing for depreciation, etc., totaled $3,791,711 against $3,035,851. Other income brought total to $4,055,527 against $3,279,907.

Surplus Jan. 2, 1943, stood at $5,420,576 as compared with $4,773,449. Dividends paid were $645,786 against $430,524.

In the balance sheet current assets are shown at $2,956,477 and current liabilities at $636,786, indicating net working capital of $2,319,691. This compares with current assets of $2,957,753, liabilities of $1,291,379 and net working capital of $1,666,374. Balance sheet also shows total assets at $16,623,318 against $16,966,138. Fixed assets are carried at $10,609,400, after deducting depreciation reserves of $9,648,065 compared with assets of $11,026,034 after depreciation reserves of $8,985,210 last year.

St. Louis Post-Dispatch Plugs Anti-Dual Drive

St. Louis, April 20.

While exhibitors in the St. Louis area are drafting a resolution by theatres in St. Louis and adjacent St. Louis County, the Post-Dispatch (Pulitzer) has editorialized on the situation.

A staunch supporter of the single feature policy, the Post-Dispatch said, 'Some 95% of St. Louis theatre operators agreed last November to eliminate double feature movie programs by June 1. New methods are being considered to put the plan into effect, and it develops there is some disagreement. One group wants all theatres to start with single bills at the same time, while another thinks the first-run houses should begin the program with certain pictures, and the neighborhood houses should follow suit.

'There is a possibility that this difference of opinion will create a deadlock and the whole plan fall through. Double bills were introduced in time of depression to attract customers. Are there some doubts as to how the public will take their elimination? This is essentially a form of wartime rationing of many products willingly, and there is no reason to expect a revolt over this, and there are a great many people, those who find the present marathon program tedious, who would eagerly welcome the change.

Inc. for Sullivans

Sacramento, April 20.

Lloyd Bacon, Sam Jaffe and Noel Singer filed papers here for the incorporation of U.S.S. Sullivans, Inc., a producing company designed to make a picture based on the lives of the five Sullivan boys who died when the destroyer Juneau was sunk in the South Pacific.

Filming will start in July with release aimed at Navy Day, Oct. 27. Distribution deal is being negotiated with a major outfit.

PROS AND CONS ON GAS

Some Get More Stay-at-Home Fans, Others Hurt Heavily

St. Louis, April 20.

Local film row observers have found a mixed reaction in the biz of flicker houses in Eastern Missouri and Southern Illinois since the gasoline rationing policy became effective. Many of the cinemas in the smaller communities report upped biz because their patrons, a large percentage of whom are farmers, are patronizing the local flicker houses rather than use gasoline to visit the larger towns which was the custom before the gas ration cards were issued.

On the other hand, towns with populations from 2,500 to 5,000 have sloughed off from 25% to 33%, and the flicker house owners are planning to ask for reduced film rentals to cut their nut.

In the communities that are without war defense plants biz also has dropped off through a combo of the gas rationing, induction of young men into the armed forces, migration of workers and their families to defense plants and many young women joining the SPARS, WAACS, WAVES, etc.

Where war plants are operating biz is on the upbeat and midnight shows for these workers are being held by nabes and the indies alike. Outside of St. Louis theatres that have benefited by defense plants or being located near training camps are located in Springfield, Peoria and Decatur, Ill., and Lebanon, Waynesville, Neosho and Rolla, Mo.

Twin Cities' New Indie Exhib Org.

Minneapolis, April 20.

With the fate of Northwest Allied in doubt, Twin City independent exhibitors have launched a new organization, North Central Allied Independent Theatres, Inc. Donald Guttman, Dickerman circuit general manager and former Northwest Allied Minneapolis governor, who resigned his post because of opposition to his policy of roundtable discussions to settle differences with distributors, was named president. Other officers of the new body are Paul Manns and A. A. Kaplan, circuit owners, vice-presidents; Henry Green, circuit owner, secretary, and Bill Volk, circuit owner treasurer.

The organization will take in more ground than Northwest Allied, which confined its operations to Minnesota. Membership, it's announced, will be open to any exhibitor serviced out of Minneapolis, which means North and South Dakota and western Wisconsin as well as Minnesota.

Whether the organization will affiliate with national Allied States or any other national association will be decided by the directors' board, comprising the officers.

Pacent Electric Vs. WB Again in Appeals Court

Decision was reserved by the Appellate Division of the N. Y. Supreme Court, on an appeal by Warner Bros. Pictures, Inc. and others from an order dismissing their motion for dismissal of $225,000 damage action by Louis Gerard Pacent, assignee of Pacent Electric Co., Inc.

The action involves an alleged agreement entered into in September, 1929, under which Pacent Electric agreed to engage in research and development of a superior motion picture sound reproducer and to manufacture such reproducer. The defendants, including the Vitaphone Corp., Stanley Co. of America, Warner Bros. Theatres and Warner Bros. Pictures, it is alleged, agreed to order 100 of the new sound reproducer and then failed to do so, resulting in damages to Pacent of $225,000.

Ink Flies at Disney

Hollywood, April 20.

Four one-reel cartoons were certified at the Walt Disney studio last week and 13 more remaining in the series promised for RKO distribution are in various stages of production in spite of demands on the studio production facilities for Army and Navy training films.

Approximately 77% of the footage required by the RKO release schedule has been animated and 10 of the 13 remaining cartoons are in the process of scoring.

Another Bill to K.O. Block-Booking And Blind-Selling in D. C. Hopper

Washington, April 20.

A bill to prohibit block-buying and blind-selling to the extent that distributors could offer no more than one picture at a time and then under severe restrictions, has been introduced in Congress by Rep. Francis D. Culkin (R.), of New York, and referred to the House Committee on Interstate and Foreign Commerce. It is similar in texture to one which Rep. Culkin brought forth a year ago and which died in the same committee.

Representative from N. Y. stating that he reintroduced the bill as result of many letters of protest from exhibitors, added:

'Since the advent of the war there has been a letting down of moral standards of pictures. This has been watched.' The Culkin bill, not unlike the old weekly measure in some respects, would bar all pictures 2,000 feet or over in length from going into interstate commerce when more than one at a time is sold and would make it unlawful for distributors to release in blocks of two or more any films beyond that length.

In making it unlawful to transport films in interstate commerce under block when longer than 2,000 feet, pointed out the railroads would be liable if acting as carriers.

Neely Road Company

Culkin bill, reminiscent of the one former Senator Matthew Neely sought to pass, would also make it unlawful for a distributor to sell a picture over 2,000 feet in length unless the exhibitor, at or before the time of buying, is given an accurate synopsis of the contents of the film sold.

'Such synopsis,' says the measure, 'shall be made part of the lease and shall include (a) a general outline of the story and description of the principal characters and (b) a statement describing the manner of treatment of dialog concerning scenes depicting vice, crime or are suggestive of sexual passion.'

In offering his bill, Rep. Culkin charged that block-booking and blind-selling operate as unreasonable restraint upon the freedom of an exhibitor to select and release for exhibition as he may desire and tends to create a monopoly in the production, distribution and exhibition of film.

Penalties for violation would be a fine not to exceed $5,000 or imprisonment of one year or both.

In order to give distributors an opportunity to readjust their production schedules and prepare for one-picture selling, the Culkin act would not become effective until one year after passage.

Loses Kaufman and Hart Suit, Latter Get 5G Costs

Awards totaling $5,198 were made in N. Y. federal court on Friday (16) by Judge Clarence G. Galston to attorneys for George S. Kaufman and Moss Hart and others for winning the plagiarism action involving their play, 'The Man Who Came to Dinner.' The suit was brought by Vincent McConnor author of 'The Murder Issue,' who had alleged that the plot of his play had been pirated by Kaufman and Hart. Latter's play is based on the life of the late Alexander Woollcott.

Judge Galston had dismissed the complaint after three days of trial, holding McConnor liable for costs and counsel fees.

SOPEG-PAR ACCORD SEEN AS IMMINENT

Agreement between the Screen Office & Professional Employees Guild, Local 109, N. Y., with Paramount covering white-collar workers in Par's homeoffice and music subsidiaries (Par and Famous Music) is reported imminent following meetings during the past week at which valuable headway was made.

Meantime, Par on Friday (16) gave raises to 76 employees in the $100 maximum group, bringing their salaries up to the equivalent of 15% more than earned on Jan. 1, 1941, in accordance with the 'Little Steel' formula. Increase allowances takes into account as salary the weekly bonuses paid by Par, which will be continued not only for those getting up to $100, but also for those making between $100 to $200. This amounts to 10% on the first $100 of salary and 5% on the second. While blanket application was made to the War Labor Board for raises, bringing the $100 group up to 15%, taking in account the weekly bonuses, any similar stepping up of salary for employees earning over $100 is expected to be on an individual basis.

Under the SOPEG contract nearing the signing stage the only hope for additional money for its members in Par, in view of the 15% upping, can come only through job reclassifications. This will follow signaturing of the agreement and will probably take several months to complete.

Meantime, SOPEG is planning to open negotiations on wage scale alone under two-year contracts signed last July with Loew's, RKO, 20th-Fox and Columbia covering homeoffice white-collarites. Request for commencement of negotiations is expected to be made in a month or so. Since union members in these companies in most cases are now getting 15% more than on Jan. 1, 1941, the new negotiations for the second year of the contracts will importantly concern classifications and an effort to stabilize jobs as well as salaries.

Last week the Republic h.o. membership of SOPEG approved a two-year contract with that company, while at present negotiations are on with the N.Y. Metro, 20th and United Artists exchanges in which SOPEG won elections as collective bargaining agency for 'front-of-office' help.

Film Classics, New Co., In Likely G-B Distrib Deal

A new distributing corporation, Film Classics, Inc., formed over the weekend in New York, not only has taken over distribution rights to some 36 features of Gaumont-British formerly handled in U. S. by 20th-Fox, but likely will result in getting additional G-B product. George A. Hirliman, president of Regal Productions, Inc., and Irvin Shapiro, veteran distributor of many foreign language films in U. S., are the managing directors of the new company. Shapiro is former president of World Pictures Corp., which handled many French-made features in the U. S.

Purpose of company is to continue distributing better-type pictures produced independently in U. S. and also abroad, many of which originally were distributed by major companies. Hirliman goes to the Coast shortly on another product deal and Shapiro plans setting up exchanges in principal key cities. Bert A. Mayers, attorney for Classics, said the new company was financed privately by some of his clients.

N. Y. INDIES ELECTED TO THEATRE AUTHORITY

Newest addition to membership in Theatre Authority is the Independent Theatre Owners Assn., of which Harry Brandt is president, it was announced yesterday (Tuesday) by Alan Corelli, exec secretary of the TA. Brandt has been elected a director on the TA, with Max Cohen named as alternate.

Election of the New York indie theatres' association into membership brings to 17 the number of groups currently affiliated with TA. Latter is sanctioned by all entertainment unions for the purpose of regulating benefits. A percentage of the receipts from benefits is collected by TA and distributed to theatrical charities.

John Balaban Ordered By M.D. to Vacation

Chicago, April 20.

John Balaban, head of Balaban & Katz, has been ordered to take a long vacation by his physician.

He left for Rochester, Minn., last week for a checkup at the Mayo Bros. Clinic and goes from there to California for an extended rest.

Exhib Also Farmer

Ottawa, April 20.

Paul Nathanson, v.p. of Odeon Theatre, owns Maple Crest Farm, one of Dominion's famous pure-bred livestock farms, at Maple, Ontario, near Toronto

Nathanson's farm of 540 acres is not only a breeders' showplace but produces financially.

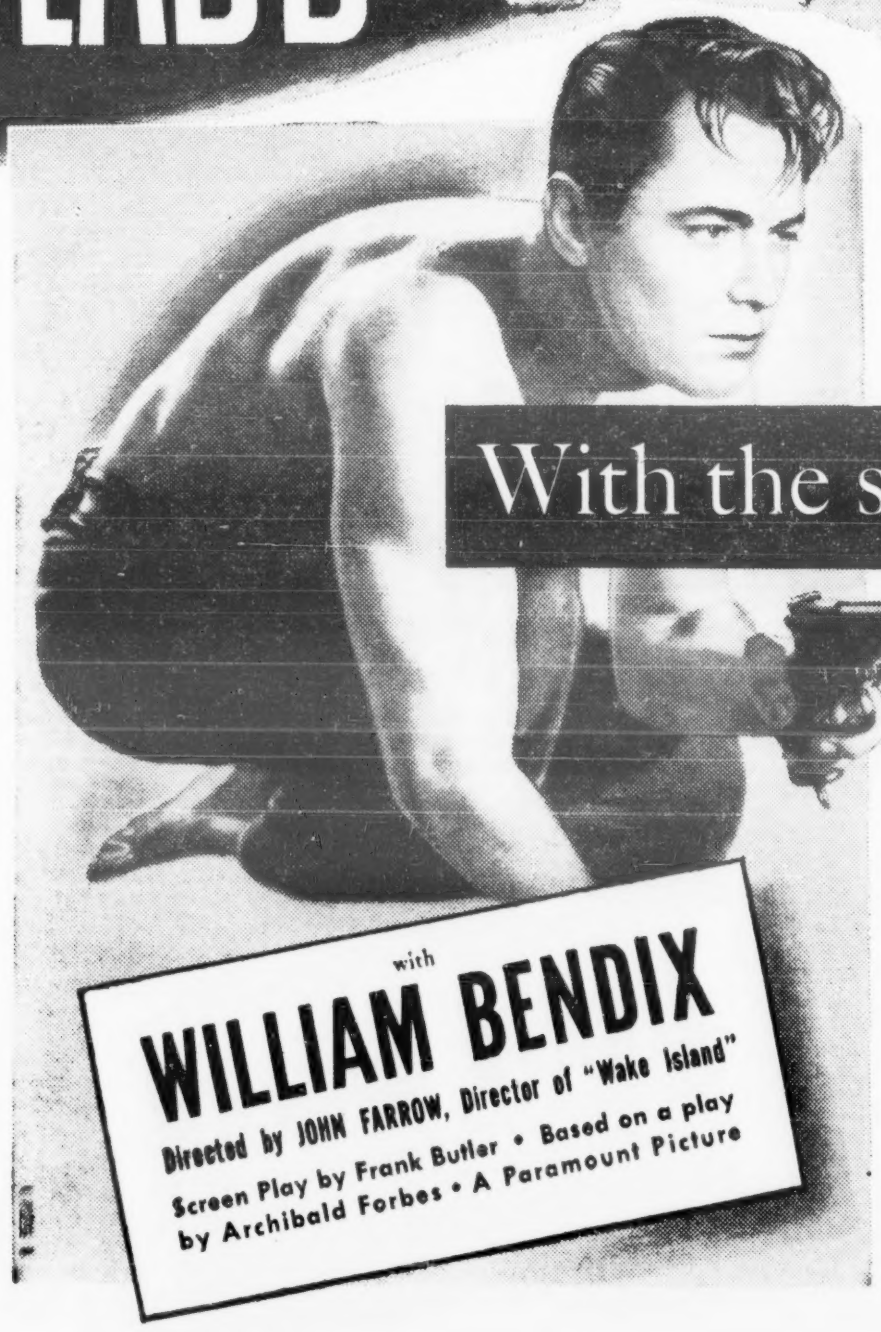
"Paramount has one for the money," says Red Kann

(ON THE SPOT IN HOLLYWOOD FOR MOTION PICTURE DAILY)

And It Opens N.Y. Paramount Today

is unbeatable

for thrills—for action—for importance and for split-second timeliness. . . . . .



With the screen's No. 1 MAN

blasting the Japs for what they do to women . . . in the BIG production we've been pointing him for in "This Gun for Hire", "Glass Key" and record-breaking "Lucky Jordan"! . . . .

Paramount Pictures

TRADE PAPER PREVIEW CONSENSUS

Paramount Is First

to bring you a truly great story of the torture of this valiant land and its defenseless womanhood—and what a Yankee Ladd did about it!

Resorts On Spot

Continued from page 1

also are in a spot for young people as guests, what with the boys in the service, so they're now ballyhooing 'catering to the entire family; special conveniences for mothers and little children,' etc. Heretofore the en famille trade was discouraged in favor of the peppier young blood.

Maine Outlook Bleak

Portland, Me., April 20.

Summer business predictions were revised downward by Maine hotel and recreational interests after receiving a double-barreled blow Thursday (15) in announcements that the Boston & Maine and Maine Central Railroads will not operate the Bar Harbor Express and the East Wind during the coming season, and that no extra gasoline will be made available in the east coast area this year for vacations.

Referring to the developments as 'a very serious setback,' Guy P. Butler, executive secretary of the Maine Hotel Assn., estimated hotel and resort business, which was about 50% off normalcy last season, would be cut about 25% from last year's volume.

Ernest F. Greaton, executive secretary of the State Development Commission, said some resorts would be 'pretty near crippled' and some probably would not open at all. The damage might ease to some extent, he added, if railroads are permitted to put extra coaches on regular trains.

While conceding the action would create a serious inconvenience for summer visitors, particularly those who come for a week or two, Charles W. Ricker of Poland Spring, president of the Maine Hotel Assn., expressed the view that people coming for a month or more still would come by regular train.

Loss of the special train service was generally regarded by hotelmen as an even worse blow than news of the gasoline ban.

It was announced by a spokesman for the Boston and Maine and Maine Central railroads that the ODT policy, as explained by V. V. Boatner, director of the Division of Railway Transport, in a letter to J. J. Pelly, president of the Assn. of American Railroads, would prevent operation this summer of the Bar Harbor Express between Philadelphia, New York, Portland and Bar Harbor; the East Wind between Washington, New York, Portland and Bangor; a new proposed daytime White Mountain coach between New York, Springfield, Mass., White River Junction, Littleton, Bethlehem and Whitefield, N. H., and several other services operated last summer.

Theatre Television

Continued from page 1

ready to enter the field at about the same time as the major film companies, after the war. With the majors likely using equipment provided by television companies in which they hold interests, RCA and G. E. would aim largely for the independent theatres.

Both 20th-Fox and Paramount currently are avidly interested in every phase of theatre television while RKO, now that RCA has indicated a desire to get rid of its RKO holdings, seems likely to join the procession. Warner Bros., already experimenting on the Coast, and Metro, which never has been backward on new development, also are understood to be glimpsing possible future of television in the post-war era. Such lineup appears to supply the answer to what the film industry is going to do about television and possible competition from home television.

Both Par and 20th-Fox are tied in with Scophony of America, reportedly because of its large screen and economic potentialities. Both still hold a patent stake in the electronic method, too. Paramount also has interests in other setups, including its subsidiary, Dumont, Televisions Productions (with Hollywood headquarters) and Intermediate Film method.

Intermediate System

The Intermediate Film system is sounding out the feasibilities of film reproduction in theatres in recent lab experiments. These have reached a point, it is understood, where possibly soon the company will be able to throw the normal-sized motion picture on a theatre screen. Only that it will be a televized public event such as a prize fight in Madison Square Garden. This development, while admittedly in the laboratory stages and still requiring much refinement, is merely indicative of behind-scenes strides being taken in television during the war. When the 'bugs' are ironed out, it is hoped that this television setup will prove the answer to the theatre problem of spotting the televized public event (ballgames, races, big public gatherings, etc.) on a theatre program.

The idea of trying to convert a television event to film is not new. It was tried with unsatisfactory results at the German Olympics in 1936. Subsequently, it was experimented with by Baird Television, but reported disappointing. Par's tests have reached the stage where the big difficulty is to obtain a perfect image. Understood that thus far the company has been able to get a positive film on a televized event within 90 seconds after being received by the television set.

Once it is developed to perfection, it would be possible to project the average television event on any theatre screen, where proper equipment is available, almost simultaneously with actually enacted scene. Scophony claims it can do this now without the necessity of using film because of the arc-light method of projecting. Television experts admit that the intermediate film method is most desirable for theatres because of ability to hold back for opportune screentime, and reprojecting possibilities.

2-A-Day Vaude

Continued from page 1

ing May 9, and the National, Washington, two weeks, starting May 17.

Unusual feature of the deal is that Marcus Heiman, former vaude tycoon and now head of the legit booking office, is personally underwriting the financing of the vaudeville show, with Miller and Jackson sharing in the profits. Heiman, when partnered with John Finn years ago in Chicago, operated the Western Vaudeville Circuit. Later, through a merger with the Kohl & Castle and Martin Beck interests, this chain became the Junior Orpheum segment of the Orpheum Circuit, which eventually figured in an amalgamation with Keith-Albee.

10 or More Weeks

Heiman frankly states that the straight vaudeville venture is purely experimental in the first dates. Should it click, as it has in Detroit, it will be given further UBO time as a fill-in between legit shows. He sees no reason why a straight vaude layout cannot be booked solid for 10 or more weeks on the road as a stop-gap between travelling legiters.

There hasn't been a straight-vaudeville circuit, as such, since the late '20s, when sound pictures knocked the props from under vaudeville and the depression years flattened it completely. The UBO experiment is the first attempt by an organized group at a comeback, although straight vaudeville for the past year has proven extremely profitable in some instances.

Notable variety successes included the first Clifford C. Fischer-Shuberts 'Priorities' (Lou Holtz-Phil Baker-Willie Howard), Fred F. Finklehoffe's 'Show Time' (George Jessel-Jack Haley-Ella Logan-The DeMarcos), and 'Big Time,' headlined by Ed Wynn and currently being presented by Finklehoffe and Paul Small on the Coast.

The show Bill Miller and Jackson will put into the UBO houses will include Think-a-Drink Hoffman, Susan Miller, Three Sailors, Salici Puppets, Dorothy Stone & Charles Collins, Maysy & Brach, Kim Loo Sisters (3), Sid Marion & Cliff (Sharlie) Hall, and Ray Cavanaugh as musical director. J. C. Flippen was m.c. of this show until today (Wed.) and Miller, who booked the Duffy vauder, is now trying to get Flippen to return for the Buffalo and D. C. dates.

The UBO, present legit billing, incidentally, was originally a bigtime vaudeville corporation booking Keith-Albee variety shows.

Paige for Cummings

Hollywood, April 20.

Top male role in 'Fired Wife' goes to Robert Paige, taking over the spot originally assigned to Robert Cummings, who has abandoned the film business for the duration to become a flight commander in the Civilian Air Patrol.

Paige has played lower budget pictures for two years on the Universal lot. His first 'A' picture calls for top spots with Diana Barrymore and Louise Albritton. Picture will be directed by Charles Lamont, with Alex Gottlieb producing.

RKO-Radio Tieup

Continued from page 1

$75,000 to $100,000 per picture, depending on coverage.

Terms of the deal are that RKO undertakes to deliver and stations to sponsor or present three RKO pictures annually to their audiences, as in the case of the 33-city preem for 'Hitler's Children' via WLW, Cincinnati. Stations concerned will have the right to reject any of the pictures submitted by RKO for their sponsorship, with RKO having the option of submitting another film in place of any rejected.

Since stations concerned have scheduled sponsorship for a maximum of three pictures annually, RKO has exclusive exploitation facilities of this type. Regular commercial time for other film companies would, of course, remain available.

First of the sponsorship deals has been set for station WLW on May 7 with 'This Last of Mine.' It will cover a 44-city preem. The second sponsorship arrangement is with the Texas Quality net on May 19 for 'Bombardier.' Among others with whom RKO has a similar undertaking are Michigan network, the Minnesota Radio net, station WCAU, Philly, and WGN, Chi. Other similar tieups are also being set.

Radio station sponsorship, as distinct from regular time purchases, provide for special shows and extra announcements for RKO product. Pictures are thus given full station backing.

Idea for concentrated selling of films in designated areas via radio was germinated by Terry Turner and S. Barret McCormick when 'Hitler's Children' was preemed Jan. 14. Station WLW undertook to sponsor the film because it was based on the book ('Education for Death') by Gregor Zeimer, the station's ace news commentator who goes into 78% of the homes reached by WLW. It was also an experiment to prove radio's potency in selling films.

The WLW tieup cost RKO $500—for the initial newspaper tieup ad. No other costs were involved. Radio sponsorship took hold so strongly in case of 'Children' that RKO exploitation department continued throughout the country, paying for the time in other situations.

Terry Turner, RKO exploitation department head, would not confirm or deny the reports of the current negotiations with regional nets for exclusive sponsorship. S. Barret McCormick, head of advertising, exploitation and publicity for RKO is on the Coast and could not be reached.

Air Victory Pix

Continued from page 7

the newsreelers in N. Y. can't understand is why their photogs could not have gone up in the fortresses, with capacity of eight or more men, while Parrer flew in a much smaller plane. They see no excuse for this 'grounding' rule, since all newsreels are fully censored several times before being released.

English, Yanks Combine For No. African Stuff

Washington, April 20.

Combat camera units of the Army Air Corps have shot 50,000 feet of film among the world's battlefronts in the past couple of weeks, the best of which will soon be shown to the American public as newsreel clips.

Most sensational stuff was made over the Mareth Line as the British 8th Army cracked Rommel's Afrika Korps there, prior to its drive north in Tunisia. Other stuff which will make the nation's screens will include the bombing of Messina, Sicily, and portions of Burma by American flyers.

One cameraman, Technical Sergeant James Bray, ex-newsreel photog, won special mention for shooting down a Messerschmidt-109 while on a filming reconnaissance flight. Bray let go his camera and went to work with a machine gun. After downing the Hun plane, he went to work again with his camera.

The fact that an American cameraman was taking pictures of the Mareth Line action, an all-British show, lends some substance to reports here that Americans and British were combining on a documentary of the battle for Tunisia.

Inside Stuff—Pictures

Because of growing number of troops stationed in and about Pittsburgh, Harris theatres in that district have been forced to abandon its past policy of free admission to all men in uniform. When the no charge for service men was started, none of the other chains or indies went along with the Harrises, merely giving cutrates, despite the fact that town was singularly empty of khaki and blue except that worn by boys home on furlough. However, with recent coming of thousands of air cadets to Pitt universities, in addition to establishment of Camp Shenango nearby, which pours thousands into Smoky City over weekend, policy was proving terribly costly of late. Now Harris theatres, like the others, distribute only 50 free tickets daily through the Variety Club Canteen and has scaled its reduced admissions for soldiers and sailors in accordance with the rest of the downtown houses.

Washington (D. C.) theatre managers had the stopwatch on the four-minute War Bond speakers and held them to 240 seconds exactly. Audience reaction in all cases was favorable, chiefly because the orators were well trained and had definite stage personality. Reception reverses the verdict made by Liberty Loan speakers in World War I when long-winded spouters drove patrons to the rest rooms.

Wilson, who opens at the Greenwich Village Inn, N. Y., Friday (23) on a personal, has been getting offers on the strength of his good impression in the film. The new Casablanca nitery (site of the old Ruby Foo's, East 54th street, N. Y.) figured it had a natural in Wilson, as a debut attraction, until discovering that the actor's pianology in the film was faked, although his singing isn't. Wilson's role has to do with the plugging of the theme song, 'As Time Goes By,' which has revived that 1933 tune into a 1943 hit.

Two new 16 mm. films on aluminum have just been released for distribution by the Bureau of Mines of the Interior Department. Although the factuals were made primarily to facilitate training of war workers and Army technical personnel, they are also available for general release.

This brings to five the aluminum series prepared by the Bureau of Mines.

British Information Service, which has successfully launched 'Desert Victory,' distributed by 20th Century-Fox, and 'Next of Kin,' with Universal distributing, has three other feature-length films lined up for showings in this country, although dates have not been set. Columbia will handle 'Merchant Seaman' and Paramount has 'Letter From Ireland.' Still tentative is 'Coastal Command,' which would be distributed by RKO.

Stating that selected short subjects, made available by the picture business, now are being used for the instruction of more than 6,000,000 elementary and high school students, Will Hays, head of the Motion Picture Producers & Distributors Assn., in his annual report last week, claimed that the effectiveness of pedagogic films has reached a new high point. He cited that the visual education program of the MPPDA had resulted in more than 5,000 local schools availing themselves of the services supplied by the association more or less regularly. Hays said the industry was prepared to cooperate with the nation's educators in realization of plans looking toward the increased usefulness of films in education.

Whether a studio can refuse employment to a member of the Screen Actors Guild without a Guild trial is a question now under consideration by the SAG board of directors. Question was raised by Mike Lally, stunt man, who claimed that a major casting director has advised Central Casting to exclude him from future calls on the charge that the player had refused a call back. Lally declared that he had been released from the call when he advised the casting office that he would not appear in a Nazi uniform. Problem before the SAG board is whether an actor can be thrown out of work without a hearing.

Metro's 'Whistling in Brooklyn,' which has been taking sequences at Ebbetts Field, home of the Brooklyn Baseball Dodgers, has had anything but good breaks since going into production. When director Sylvan Simon brought Red Skelton, its star, from Hollywood, he expected to run up against a bunch of ballplayers hard to get along with, but found out that the weather was more temperamental than the team. For the first two weeks of shooting, rain or clouds stopped camera operations frequently, and the weather, too, has been abnormally cool.

Flood of letters commenting on Donald O'Connor's work in pictures during the past six months is prompting Universal to make 'Mister Big,' the initial starring vehicle for the juvenile. Picture originally was called 'School for Jive,' but the decision to re-title as 'Mister Big' and elevate O'Connor to star category came after film had been previewed on Coast. Youngster has figured importantly in some four recent U features including 'It Comes Up Love' and 'Johnny Comes Marching Home.'

Election of Murray Silverstone, v.p., in charge of foreign distribution for 20th-Fox, and renaming of Joseph M. Schenck to the 20th board of directors, is expected following the company's annual stockholders' meeting scheduled May 18.

Routine monthly meeting of directors was held last Thursday (15) but no action on new directors was announced. Directors voted to reduce the size of the directorate from 14 to 13. No action was taken on dividends.

Still photos showing prop palm trees, miniature ships and other optical illusions in film production are out, under an edict by the Industry Service Bureau. Studio publicity directors have been ordered to desist from sending out stills which might cause disillusion among the film customers. Idea is that the exposure of trick shots on the screen will cause the audience to grow cynical and detract from the dramatic value of the picture.

An exchange manager in a key city reported last week divorcing his wife, after more than 25 years of marriage, insists that any trouble he's experienced domestically, or otherwise, has been of his own making, and that the little woman had nothing to do with it. There were no fights at home or in the office, he says, just a plain case of the two people agreeing to disagree.

William Cagney established some sort of record for economy in the production of 'McLeod's Folly' by building a village street set on the Goldwyn lot out of second-hand lumber and old materials at a cost of $235. Original shooting schedule called for 10 nights on the back lot of the Pathe studio in Culver City, which would have involved high transportation costs.

Warner Bros. is commended for the role given Dooley Wilson in 'Casablanca' in a letter sent by Alfred A. Duckett, theatrical editor of N. Y. Age and Ohio Express, to 150 Negro weekly newspapers in U. S. Slant taken by Duckett points up the fact that the Negro press has no cause for protest about the way in which Hollywood has presented him on the screen.

Lack of gas and rubber for transportation caused a 450-foot river to spout on the back lot at 20th-Fox for the picture, 'Song of Bernadette.' Studio figured originally to use location spots hundreds of miles away but was prevented by transportation restrictions. Backyard river will be fed by two reservoirs with a combined capacity of 145,000 gallons.

SENSATIONAL!

We said it!

You knew it!

It is!

Sensational . . . because it's from *Sensational* Gypsy Rose Lee's *Sensational* best-seller, "G-String Murders"... because *Sensational* Stanwyck gives her most *Sensational* performance . . . especially in the romantic clinches with Stromberg's *Sensational* new find, Michael O'Shea . . . and it all adds up to *Sensational* *United Artists Showmanship!*

Hunt Stromberg's

Lady of Burlesque

BARBARA STANWYCK in "Lady of Burlesque" with MICHAEL O'SHEA and J. Edward Bromberg • Gloria Dickson • Victoria Faust • Janis Carter • Charles Dingle
Marion Martin • Pinky Lee • Eddie Gordon • Frank Conroy • Iris Adrian • Frank Fenton • Directed by WILLIAM A. WELLMAN • A Hunt Stromberg Production • Screen Play by James Gunn

Enlist Today in the
Second War Loan Bond Drive!

TODAY the best theatre strategy is a UNITED ARTISTS FRONT!

Uncle Sam's Callboard

Continued from page 4

gagement at the Earle theatre here, he'll be inducted by the Army.

Theodore Lohmeyer, Avalon theatre manager here, reports to Camp Lee, Va., next week. He's the son of Harry Lohmeyer, Washington district manager for Warners.

Richard R. Rogan, assistant to the director of the films division of the Coordinator of Inter-American Affairs, is leaving his post this week to become an ensign in the Navy. Rogan, former Los Angeles lawyer, was once an Hollywood extra. His interest in pix led him to CIAA about two years ago.

WHO's Ensign

Des Moines, April 20.

Gene Godt, formerly with the newsroom of station WHO, becomes an ensign April 27.

Lt. Smith to the Colors

E. J. Smith, Jr., manager of sales contract department at RKO, who holds a commission as first lieutenant in the Army reserve, called to active duty. He reports for duty Monday (26) with the Anti-Aircraft division of the Coast Artillery at Fort Eustis, Va. Farewell luncheon tendered him by RKO h.o. associates today (Wednesday).

Arthur I. Weinberg, son of Louis Weinberg, circuit sales manager of Columbia Picts, graduated April 7 at Quantico, Va., as a second lieutenant in Marine Corps.

Lt. Humphrey Doulens

Humphrey Doulens, with the Army Air Forces at Miami, has completed officers' candidate school and been commissioned a 2nd lieutenant.

He was formerly with Columbia Concerts Corp.

E. J. Smith, Jr., manager of RKO's contract department, reports for duty with the Coast Artillery April 26, having received his first lieutenancy.

He's being hosted at a farewell luncheon by RKO associates today (Wednesday).

Hollywood's Assortment

Hollywood, April 20.

Herb Drake, press agent, navy.

Bob Ford, film librarian, army.

Albert Van Schmus, assistant film director, army.

Damian O'Flynn, screen actor, army.

Nathaniel Elliott, screen cartoonist, army.

John Bright, screen writer, Navy.

Joseph Lynch, studio projectionist, Navy.

David Chandler, studio press agent, Merchant Marine.

Lloyd Perryman, screen actor, Army.

Ray Marcus, assistant film director, Army.

Memphis Gabber in Air Force

Memphis, April 20.

Clarence Howard Price, former announcer for WNBQ here, has begun recruit drill for Army Air Forces at Keesler Field, Miss.

Vt. Usher An Air Hero

Boston, April 20.

Sgt. Frederick Christmas, 23, former usher at the M. and P. Grand, Rutland, Vt., was a member of the Flying Fortress crew awarded Silver Star medals recently for sinking a Jap cruiser and destroyer. The award was made by Lt. Gen. George C. Kenney, commander of the Allied Air Force in the Southwest Pacific.

Peter Scully, known on the screen as Peter Sullivan, son of John Scully, New England manager of Universal, who was reported missing in action, now said to be in a German prison camp.

Eddie Guest, Jr., An Ensign

Detroit, April 20.

Edgar A. Guest, Jr., WJR newscaster and staff member of the Detroit Free Press, commissioned an ensign in the Navy. He's son of Edgar A. Guest, syndicate poet.

Daniel McCarthy, RKO salesman in the Grand Rapids, Army.

Nat Goldstaff, Jr., son of Graystone operator, commissioned lieutenant in the Army.

Eddie Webb, trumpeter with the Benny Resh orch at the Bowery, Army.

Parading from Pitt

Pittsburgh, April 20.

Jerry Wallace, banjoist with Slim Bryant's Georgia Wildcats on KDKA, marines.

Sammy Shayer, songwriter and owner with his sister, Dixie, of Acme Music Publishing house in N. Y., navy.

Jimmy Kalos, relief manager for Harris, circuit, army.

Nick Hyman, former asst. mgr. of WB's Schenley, air cadet at Mt. Berry, Ga.

F. D. Moore, Jr., son of WB exchange manager, commissioned an ensign after course at Columbia U.

Ken Woodward, Jr., son of manager of Clinton theatre in Huntington, army.

Max Adkins, ex-conductor at Stanley, and Carmen Rummo, his former piano player, both in Ft. Meade, Md., band.

Maurice Druker, WAC public relations chairman for the Memphis territory, Army. Todd Ferguson of nitery replaces him. In Washington, Dan Terrell, city publicity chairman, off to foreign shores for OWI. Area Chairman Frank LaFalce has named Hardie Meakin, RKO Keith's, to bat for Terrell.

100 WORDS
FOR TWICE THE COST OF A 10 WORD FULL RATE TELEGRAM
NEW Postal Telegraph
LONGRAM
SAVE TIME AND MONEY

GORDON RELEASES 2 MORE PLAYS TO CAMPS

In response to requests from the Army Special Services, Max Gordon has released the rights to his current hit, 'The Doughgirls,' and his recent production, 'Men in Shadow,' for performance in soldier shows in the camps. 'Doughgirls' is currently at the Lyceum, N. Y., and a second company is on tour. 'Men in Shadow,' a London import, recently closed after a brief engagement at the Morosco, N. Y.

Although Gordon is a member of the Committee on Scripts for Soldier and Sailor Shows, of the Writers' War Board, the requests for the performance rights to the two plays did not come through that source, but were direct from the Army. Many requests for plays and sketches for camp use come direct to the committee. And, despite the fact that the Navy does not sponsor performances by its personnel, the committee also fills any requests it receives from sailors for scripts for their own performance.

Dorothy (Mrs. Richard) Rodgers is chairman of the committee, which has offices at 122 East 42d street, New York. Tom Harrington, director of radio of Young & Rubicam, last week joined the committee.

Yank Soldiers as Nazi Film Extras Gets Beef

Hollywood, April 20.

The Screen Players Protective Committee filed a protest with the Truman Senate Investigating Committee over the alleged cuff use by Columbia Pictures of U. S. soldiers as Nazi troopers. The committee claimed that such practice deprives regular extras of work.

It was also pointed out that this action was a violation of Army regulations forbidding an enlisted man to swap his uniform for other clothes or costume.

D.C. Meet to Decide On Capra Pic's Public Run

Washington, April 20.

The meeting to determine whether the Frank Capra production, 'Prelude to War,' shall be released publicly, is now scheduled to take place here on Thursday (22). Meeting was on the agenda last week, but was cancelled at the 11th hour.

The Army, which is pressing for public screenings, is so anxious to get the picture out on the road that it is willing to supply the necessary print stock from its raw film quota. War Activities Committee has been cold to the deal because it would scramble existing exhibition schedules.

Disney Inkers Take Life for War Effort

Hollywood, April 20.

Walt Disney, who made a fortune out of ink, is going in for muscular drama in a big way these days, with five live action troupes working in various parts of the world, chiefly on Government pictures.

One company is working in Brazil, getting footage for 'The Amazon Awakening,' a good-neighbor picture. Others are busy on Navy training and aircraft factory films in the north, south and west.

STAGE DOOR CANTEEN OPENS IN HUB MAY 15

Boston, April 20.

After months of discussion, Boston is finally going to get its Stage Door Canteen. Located in the premises of the Copley theatre and donated by the Messrs. Shubert, the Canteen opens its doors May 15

The first public business meeting was held Saturday (17) in the Shubert theatre prior to the matinee of 'The Three Sisters,' and was opened by Mrs. Malcolm Bradley French, long the idea's sparkplug here, and long identified with the Charlotte Cushman Club for showgirls.

About 500 people turned out for the meeting, which was devoted mostly to a discussion of the plans for the operation of the Canteen, the latest in the chain now functioning in New York, Philadelphia, Washington, Cleveland and San Francisco under the sponsorship of the American Theatre Wing.

The speakers included prominent Bostonians as well as ranking officers of the armed forces and guests of honor from New York. Among them were Selena Royle, Mrs. Martin Beck, Mrs. Lawrence Langner, William Feinberg, Solly Pernick and Kermit Bloomgarten, all connected with the Theatre Wing, and members of the casts of 'The Three Sisters,' 'Claudia,' 'Cry Havoc' and 'Ghost Train,' currently playing in the Hub.

Frisco Canteen to Open

San Francisco, April 20.

San Francisco's Stage Door Canteen will be opened by the American Theatre Wing next Thursday (29) in the city's Native Sons Hall. The formal opening will be preceded by a 'Package Party' on Wednesday (28), the price of admission being a container of food.

Canteen is the result of three-months planning by Brock Pemberton, who has been in Frisco all that time as representative of the Board of the American Theatre Wing. Ina Claire is the honorary chairman of the new canteen, which has the cooperation and support of all branches of show biz.

See 38½G Gross For 'Die' 1-Timer in Philly

Philadelphia, April 20.

A sellout is expected for the religious pageant, 'We Will Never Die,' at Convention Hall Thursday (22), with virtually all of the 12,500 seats reported purchased by yesterday (19). With a $11 top, a gross of $38,500 is anticipated. In addition, the committee, sparked by Ben Hecht and Billy Rose, raised $15,000 at a luncheon of leading Philly Jews at the Warwick Hotel last Thursday.

The money, it was explained, would be used to make up the deficit incurred at the showing of 'Die' at Constitution Hall, Washington, last Monday (12), at which no admission was charged. Invited to the Capital showing were members of Congress, Cabinet officials, foreign diplomats, and Government biggies.

Taking the leading parts in the Philly showing will be Claude Rains, Edward Arnold, Luther Adler and Sylvia Sidney.

New Duffus Aide

Washington, April 20.

Carlton Duffus, chief of theatrical and film promotion and live talent shows for the Treasury Department war bond drives, has added Jules Alberti, ex-Treasury radio division, to his staff. Alberti will handle talent bookings and routings for the bond drive, including movements of all celebrities, film names and war heroes, as well as a number of radio shows engaged in pushing the bond sales.

Burton Davis, ex-New York World-Telegram staffer, who has been on the road with the Jap sub used in the bond campaign, is being called into Washington by Duffus to handle public relations for his office.

Theatres—Exchanges

Continued from page 16

teacher who will instruct the youngsters in overcoming physical handicaps.

Cornelius Webb, for several years assistant manager of the Village, appointed manager of the Melrose and Lawn by Paul Scott, director of Interstate's North Dallas suburbans. Webb replaces Joe Jackson, who returns to his old spot as manager of Varsity. Jackson recently returned to Dallas after receiving an honorable medical discharge from the Army.

Pitt's Granada Deal

Pittsburgh, April 20.

Harry Hendel, veteran Pittsburgh exhib, is now the sole owner of New Granada theatre on Hill district, which is also connected with Hill City Ballroom, big dancery featuring name colored orchestras. He has purchased the interests of his former partner, the late Nathan Rosen, from latter's widow, with Mrs. Rosen departing for Miami Beach to make her future home.

George Ball has been upped to chief booker's berth at 20th-Fox, where he succeeds Joe Davidson, transferred to company's Des Moines office in a similar capacity.

Harris circuit closing William Penn theatre on Northside for couple of weeks to do a complete remodeling job. When it reopens, name will be changed to the Harris Northside.

Carl Sherred has been transferred from Elkins, W. Va., to Ellwood City, Pa., by the Manos chain. Dr. Constantine Kostakos, son-in-law of Mike Manos and a partner with the circuit executive in the ownerships of the two Elkins houses, is now managing those spots alone.

Eddie Golden, who operated old Idle Hour theatre here on Diamond street for many years and later a UA salesman in Indianapolis, has been added to the Metro sales staff in Kansas City.

M-G moved exchange headquarters here yesterday (Monday) from building it had occupied for last 15 years to more spacious quarters at 1623 Boulevard of the Allies, on Film Row.

New assistant to Kay Lockhart, confidential secretary to John J. Maloney, central division sales manager for M-G, is Cecelia Cook, and Col's new assistant shipper is Howard Taylor, who has replaced Stanley Jack Lange, now in uniform.

Lamantia Upped in N. O.

New Orleans, April 20.

J. R. Lamantia, assistant branch manager for RKO in New Orleans, has been placed in complete charge of that exchange.

He succeeds Page Baker, 18 years with RKO, who has resigned to go into another business.

Gould in Interstate Publicity

Fort Worth, April 20.

Dan Gould, Jr., manager of the Bowie theatre since its opening in February, 1941, has been made publicity director for Interstate Theatres' Fort Worth theatres. Billie Trantham Williams, succeeds Gould at the Bowie. Gould replaces Bob O'Donohue, resigned.

Reopening Old Theatre

Yarmouth, N. S., April 20.

The Strand here, closed to films for about 15 years, and used as a dancehall, is being returned to its original use soon.

The Yarmouth Amus. Co., operating the local Capitol, seating 1,325, owns the Strand, seating 507, and has been reconditioning it.

Soph's Camp Tour

Philadelphia, April 20.

Sophie Tucker, who wound up a month's stay at Jack Lynch's here tonight (Tues.), will make an extensive tour of Army camps and probably overseas bases following the completion of two more dates.

She is booked for two weeks in Beverly Hills Country Club, Cincinnati, and one week at the Bowery, Detroit. After a short rest, Miss Tucker will start her Army assignment. She is awaiting her orders from Abe Lastfogel, she said.

New York Theatres

3rd WEEK
Errol FLYNN-Ann SHERIDAN
In Warner Bros.' Hit
"EDGE OF DARKNESS"
IN PERSON
Jan SAVITT ● Ethel WATERS
And His Orchestra — Super Songstress of the Century
Also
THE BERRY BROS ● Bob DUPONT
Buy War Bonds — STRAND — B'way & 47th St.

12th WEEK
'AIR FORCE'
Presented by Warner Bros.
Produced by Hal B. Wallis
A Howard Hawks Production
HOLLYWOOD THEATRE
Continuous ● B'way & 51st St.

RADIO CITY MUSIC HALL
"FLIGHT FOR FREEDOM"
Spectacular Stage Productions

MICHAEL TODD'S MUSICAL SMASH HITS!
ETHEL MERMAN
SOMETHING FOR THE BOYS
Book by HERBERT & DOROTHY FIELDS
with ALLEN JENKINS
COLE PORTER SONGS
ALVIN, West 52 St. Mats. Wed. & Sat.
"Enormously Funny" —Atkinson, Times
STAR AND GARTER
with BOBBY CLARK
GYPSY ROSE LEE
PROF. LAMBERTI
MUSIC BOX, W. 45 St. Mats. Thurs. & Sat.
Both Productions Staged by HASSARD SHORT

LOEW'S State TIMES SQ.
THURS., APR. 22 On Screen
Joan CRAWFORD "REUNION IN FRANCE" with Philip DORN John WAYNE
In Person
Benny RUBIN
Diosa COSTELLO
Adrian ROLLINI TRIO
Stepin FETCHIT

"HAPPY GO LUCKY"
A Paramount Picture
IN PERSON
LES BROWN
AND HIS ORCHESTRA
GIL LAMB
THE 4 KING SISTERS
PARAMOUNT—Times Square

Alice FAYE • John PAYNE
Jack OAKIE • Lynn BARI
"Hello, FRISCO, Hello"
A 20TH CENTURY-FOX PICTURE IN TECHNICOLOR
★ PLUS A BIG STAGE SHOW ★
BUY BONDS ROXY 7th AVE. 50th ST.

RKO PALACE B'WAY & 47th St.
Starts Tomorrow!
Bud ABBOTT ● Lou COSTELLO
"IT AIN'T HAY"
and
"YOUNG MR. PITT"
Starring ROBERT DONAT

2nd WEEK
ON SCREEN
"HANGMEN ALSO DIE"
Starring Brian DONLEVY
Capitol
BROADWAY AT 51st STREET
IN PERSON
OZZIE NELSON and Orchestra
Harriet HILLIARD
Jackie MILES
Others

"Brilliant—A Hit!"—Anderson, Journal-Amer.
50c $1 & $1.50 PLUS TAX
Sat. Nights Only 50c to $2.50 Plus Tax
Sonja Henie & Arthur M. Wirtz present
A Musical Irene Sharaff
STARS ON ICE
CENTER THEATRE Rockefeller Center CO. 5-5474
America's Only Ice Theatre
Evgs. Incl. Sun. 8:40—Mats. Today, Sat., Sun.
No Mon. Perf.—Mail Orders Promptly Filled

M-G-M presents
William Saroyan's
The HUMAN COMEDY
Starring MICKEY ROONEY
Directed by CLARENCE BROWN
BUY WAR BONDS
ASTOR Continuous Popular Prices B'WAY and 45th ST.

NBC, CBS Will Be Bone Dry at NAB Confab in Accord with War Mood; Blue, MBS to Host Small Groups

Neither NBC nor Columbia will toss a cocktail party during the War Conference of the National Association of Broadcasters, which opens at the Palmer House, Chicago, Monday (26). It will be the first time in eight years that these webs hadn't held open house for the delegates to an NAB convention. The omission will be in keeping with the association's preference that all such social events be foregone in recognition of the serious spirit of the nation at war.

The hosting that the Blue and Mutual Networks have slated will be confined to small groups. Mutual is giving a cocktail party Monday to the press exclusively for the prime purpose of introducing its new president, Miller McClintock, while the Blue will have cocktails served at the close of an affiliates' meeting the same afternoon. Mutual's affiliates meeting will be held Monday evening (26). CBS confers with its own affiliates Tuesday (27), while for NBC's affiliates the meeting will extend for two days, Thursday (29) and Friday (30).

Following are the lists of persons that each of the networks will have on hand in Chicago during the run of the convention:

BLUE

Mark Woods	Clarke Snyder
Edgar Kobak	O. M. Schloss
Keith Kiggins	George O. Milne
Fred M. Thrower	Murray B. Grabhorn
Phillips Carlin	Kevin B. Sweeney
Robert D. Swezey	Don F. Gilman
John H. Norton, Jr.	

CBS

William S. Paley	E. W. Buckalew
Paul W. Kesten	Frank Stanton
Joseph H. Ream	H. V. Akerberg
Howard S. Meighan	William C. Gittinger
Thomas D. Connolly	D. W. Thornburgh
Edwin King Cohan	J. G. Gude
Wm. A. Schudt, Jr.	James M. Seward
Howard Lane	Jan C. Schimek
Earl Gammons	Douglas Coulter
Merle Jones	John J. Karol
Harold E. Fellows	George Crandall
A. D. Willard, Jr.	Chas. E. Midgley, Jr.
Carl Burkland	Arthur Hull Hayes
Austin E. Joscelyn	

MUTUAL

Miller McClintock	Robert A. Schmid
Alfred J. McCosker	John R. Latham
Theo. C. Streibert	Lester Gottlieb
Fred Weber	

NBC

Niles Trammell	Frank Chizzini
Frank E. Mullen	Clarence Menser
A. L. Ashby	Judith C. Waller
Sherman D. Gregory	Vernon H. Pribble
C. Lloyd Egner	James M. Gaines
Frank M. Russell	Harry C. Kopf
S. R. Hickox, Jr.	A. W. Kaney
Joseph A. McDonald	J. R. MacPherson
Paul McCluer	John E. Elwood
Jules Herbuveaux	Clarence Moore
Willis B. Parsons	Jennings Pierce

Coast Delegates to Chi Meeting

Hollywood, April 20.

All networks will have Coast reps at the War Conference of National Association of Broadcasters in Chicago beginning April 26. NBC will be represented by Jennings Pierce, station relations, and Frank 'Bud' Berend, sales manager; Don Gilman is the Blue network delegate; Donald W. Thornburgh sits in for CBS, and Lewis Allen Weiss will be on deck for Don Lee-Mutual.

Among the indies will be Harry Maizlish, KFWB; W. L. Gleason, KPRO, Riverside, and Robert Reynolds, KMPC, Beverly Hills. Jerry King and C. P. 'Chick' MacGregor are the transcription attendees. On

(Continued on page 36)

Premieres

(April 21-May 2)

April 26

'The Better Half,' husbands-vs.-wives quiz, with Tom Slater; 8:30-9 p.m., Mondays; WOR-Mutual; Berkeley blades (Consolidated Razor Blade); Grey agency.

April 28

'Take-a-Card,' quiz, with Wally Butterworth, Honey Johnson, James Wallington; 8:30-9 p.m., Wednesdays; WOR-Mutual; Hinds cream (Lehn & Fink); Esty agency.

April 30

'The Parker Family,' comedy-drama; 8:15-8:30 p.m., Fridays; WJZ-Blue; Mum deodorant (Bristol-Myers); Pedlar & Ryan agency.

'Sherlock Holmes,' mystery drama, with Basil Rathbone, Nigel Bruce, written by Edith Meiser, directed by Glenn Heisch; 8:30-9 p.m., Fridays; WOR-Mutual; Petri wine; Erwin-Wasey agency.

Asks Congress Study OWI, CIAA Radio Material

Washington, April 20.

Transcriptions cut by the Office of War Information and Coordinator of Inter-American Affairs, copies of scripts used for DX and standard wave broadcasts to U. S. forces and for foreign consumption would have to be filed for study by Congress according to the propaganda resolution introduced in the Senate, Monday (19), by Senator Robert A. Taft (Ohio Rep.). Authorized representatives of U. S. radio, press and magazines would be consulted in the proposed Congressional survey of this material, some of which Taft calls communistic, fascistic and idiotic.

All film and printed matter turned out by the OWI and CIAA for the same markets would be accorded similar treatment. This would include prints of films made under contract for the Government by private studios, such as the Walt Disney cartoons for the CIAA. The only exception would be for matter involving military security.

Wilson with BBC

Robert S. Wilson, formerly publicity and news head of WQXR, New York, and previously with WNEW, New York, has joined the New York office of British Broadcasting Corp. as publicity director.

He is assisted by Eleanor Laurence.

If Your

VARIETY

IS LATE ON THE NEWSSTANDS

it is because of transportation conditions beyond control, as we all know.

For the duration, why not enter a subscription and have your copy of 'Variety' delivered directly to your home or office, instead of risking newsstand delivery delays.

'Variety' regularly for the next 52 weeks, $10 per annum; Canada and Foreign $1 extra.

VARIETY

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1708 North Vine Street

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Woods Theatre Bldg.

LONDON, 8 St. Martin's Place, Trafalgar Square

CORWIN'S VACATION

Writer-Director Going to Coast, Plans New CBS Series in Fall

Norman Corwin goes to the Coast within the next week or so, and from there will go somewhere in the southwest for an extended vacation. He intends returning to New York in the late summer and has a series in mind for CBS in the fall.

Contrary to report, he's currently on vacation from CBS, not leave of absence. And although he plans confabs with his agent while on the Coast, he has no intention of doing anything for pictures.

Propagandist Hunt Tips Off U. S. DX Is Not Effective

Washington, April 20.

Disclosure by OWI chief Elmer Davis that the Army has requested 300 propadandists, mostly for radio work, to operate with the Army in North Africa, is the strongest tipoff so far that shortwave broadcasts from this country have not been very effective.

The men with the Army in North Africa will operate Army-controlled standard band stations with power enough to carry all over occupied Europe and into the Axis countries. They will reach audiences hundreds of times the size of those who have been able to pick up the shortwave stuff sent out of this country by OWI.

Only 35 of the crew are now in Africa, with another 20 en route. Although OWI has been combing the field for several months for enough men to fill the quota, Davis admitted to his press conference Wednesday (14) that great difficulty was being encountered in getting people. Jobs pay from $2,600 to $6,500, with young men particularly desired because of the strenuous nature of the work. Operations in North Africa are in charge of Oliver H. P. Garrett, one-time New York World staffer, who has done a good deal of independent writing since those days. The North African staff will be composed of writers and broadcasters, the latter, of course, with a knowledge of foreign languages.

BILL DAY LEAVING B&B FOR F. C.&B. AGENCY

Bill Day, at one time copy chief for the J. Walter Thompson agency, aligns himself May 1 with the Foote, Cone & Belding agency as a v.p. and director.

Day has just resigned from Benton & Bowles to take the new post.

Robert P. Crane, who opened the Coast office of Lord & Thomas in 1917, but has been in retirement for several years, has joined the Los Angeles staff of the agency's successor, Foote, Cone & Belding.

He will service the Sunkist account.

Durstine, Prof. Lynd AFRA, Blue Arbiters

Prof. Robert S. Lynd, of Columbia University, and Roy S. Durstine, head of the agency of that name, have been chosen by the American Federation of Radio Artists and the Blue network, respectively, as their arbiters in the forthcoming American Arbitration Assn. hearing on the case involving the 'Your True Story' program. The third member of the panel has not yet been selected.

The hearing will probably take place next week. The dispute is over the question of whether 'Your True Story,' broadcast by the Blue in cooperation with True Story mag, should be regarded as a sustainer or a commercial. It is now classed as the latter, but AFRA claims it should be rated a commercial.

Hussey on Baseball

Boston, April 20.

Tom Hussey will report the play-by-play accounts of the Red Sox and Braves home games this coming season, to be broadcast over WNAC-Yankee net, replacing Jim Britt, net's sports director, now a U. S. Navy lieutenant.

Hussey was Britt's aide for several seasons.

No Halt to Govt. Dept. Chiseling

Washington, April 20.

Beefs are still coming into OWI from advertisers and ad agencies that government departments are chiseling for extra time on the big air programs. This, despite the fact that the Federal offices agreed to siphon all requests through OWI and take only their share of the available time.

Some government agencies take all OWI can get them and then go around the back door to put pressure on the agencies and national advertisers for something extra.

OWI reports that few of the complaints result from the activities of headquarters offices in Washington. In general, the chiseling is done out in the field by regional government officials, despite all of the pressure which has been put on them to behave. OWI believes a crackdown will be necessary, unless the chiseling stops.

Beginning May 10, OWI domestic radio branch will cut the number of spot announcements for locals from the present 16-12 daily radio to 12-9. That is, locals which have been carrying 16 spot announcements under their agreement with the government will be required to handle only 12. Net affiliates, which have handled 12 daily will be reduced to only 9.

This bite out of the local packet is not permanent, it was emphasized here. OWI will continue as long as possible on this basis, but cannot guarantee when war requirements will force the number of spots back to where they are at present.

High Military Personage, Fly, Price, Davis, Paley, Et Al., to Address NAB

Washington, April 20.

The National Association of Broadcasters will highlight its roster of speakers at the April 26-29 War Conference in Chicago with a high military officer, whose name the War Department prefers to keep under wraps for the time being. The military man will talk at the Thursday (29) luncheon. Among the other speakers will be James L. Fly, chairman of the Federal Communications Commission; Byron Price, director of the Office of Censorship; Elmer Davis, William S. Paley and representatives of various Government agencies.

Following is the agenda as furnished by the NAB, with interpolations of other industry gatherings:

MONDAY, APRIL 26

Pre-Conference Gathering

Morning Session

9:00—Registration.
10:30—Sales Managers' Committee.
10:30—Accounting Committee.
10:30—Blue Affiliates Meeting.
10:30—Mutual Executive Meeting.

Afternoon Session

12:30—American Federation of Musicians' Steering Committee.
2:00—NAB Bureau of Copyrights.
2:00—Public Relations Committee.
2:00—Research Committee.
2:00—Engineering Committee.
2:30—Code Committee.
2:30—Mutual Board of Directors and Shareholders.
2:30—Blue Affiliates Resume.
3:00—Retail Promotion Committee.
3:00—Labor Wage and Hour Committees.
4:00—BMI Board of Directors.
7:00—NAB Board of Directors (past and present) Supper.
8:30—Mutual Affiliates Meeting.

TUESDAY, APRIL 27

Morning Session

7:30—Staff Breakfast.
8:30—Registration.
8:30—C. E. Hooper, Inc., Breakfast.
10:30—General Session; War Manpower Commission and Materials. Speakers: Lawrence A. Appley, WMC Executive Director; Almon Roth, Wage Stabilization and Manpower Director, War Labor Board; Lindsay Wellington, North American Manager, BBC, and Lieutenant-Commander Patrick H. Winston, Assistant Executive, Selective Service System.
President's Report.
Secretary-Treasurer's Report.
Committee Appointments.
MANPOWER.
1—Needs of the Army.
2—Needs of Industry.
3—Selective Service.
4—How to Meet the Need.

Afternoon Session

12:45—Luncheon. Elmer Davis, Director, Office of War Information, speaker.
2:30—General Session; War and Materials. Speakers—Frank McIntosh, assistant director, WPB radio division; Army, Col. R. Ernest Dupuy, chief, news division, Public Relations; Col. E. J. F. Glavin, 1st Army Command, 1st Corps Area, New York; Lt. Col. Edward M. Kirby, radio division, Army Public Relations; Capt. Frank E. Pellegrin, radio division, Army Public Relations; Lt.-Com. Morgan Reichner, Navy Public Relations, Washington, and Lieut. Holman Faust, Navy Public Relations, Chicago; Morris Weiss, WPB special consultant, Labor Production.
4:30—Clear Channel Stations Meeting.
6:30—Program Managers' Executive Committee Dinner.
6:30—Small Stations Problems Committee.
7:00—CBS Advisory Committee.
8:30—Program Managers' Round-Table.

WEDNESDAY, APRIL 28

Morning Session

7:30—Staff Breakfast.
8:30—Breakfast Round-Table.
1—Manpower and Selective Service—Lt.-Col. Ernest M. Cullegan, WMC, and Lt.-Com. Patrick H. Winston, speakers.
2—Foreign Language—Arthur Simon, WPEN, Philadelphia, chairman of the Foreign-Language War Time Control Committee; Lee Falk, Director of Censorship, Foreign Division, and Robert Richards, Radio Division, Office of Censorship.
3—Tubes, Equipment, Batteries, Receiving Sets—Frank McIntosh.
4—Music Matters.
5—Radio Management Club of Chicago—Sales and Program Managers.
10:30—General Session—Radio Problems and the War. Speakers: Byron Price, Director, Office of Censorship; Don Stauffer, Chief, OWI radio branch; Andrew Dudley, chief, OWI campaigns section; William S. Paley, CBS president, and Dr. James R. Angell, Public Service Counsellor of NBC.
1—Censorship.
2—Government and Programs.

Afternoon Session

12:45—Luncheon.
James Lawrence Fly.
2:30—General Session—Sales Problems During War Time. Speakers: Lewis H. Avery, director, broadcast advertising, NAB; Sheldon R. Coons, advertising consultant, and Paul Morency, WTIC, Hartford, Conn., chairman, Retail Promotion Plan Committee.
1—Retail Promotion Committee Plan.
2—Petrillo Recording Ban.

NAB ANNUAL MEETING

1—Election of Directors-at-Large.
2—Vote of By-Laws Changes.
7:30—'Desert Victory' film exhibition.
8:30—'Sales, a Wartime Necessity.' Lewis H. Avery, Helen Kennedy, Kroger Grocery and Baking Company, Cincinnati, and John A. Garber, Strawbridge & Clothier, Philadelphia, speakers.
8:30—NAB Association of Women Directors, Mrs. Dorothy Lewis, NAB Coordinator of Listener Activity; Willard D. Egolf, NAB Assistant to the President, and Ruth Chilton, WSYR, Syracuse, President, AWD.

THURSDAY, APRIL 29

Morning Session

7:30—Staff Breakfast.
8:30—Breakfast Round-Tables.
1—Censorship—J. Harold Ryan, assistant director, Office of Censorship, and Gene Carr, assistant, radio division, Office of Censorship, speakers.
2—Manpower — Women — 48-hour week, Wage Stabilization, William M. Newton, BBC middle-western representative, speaker.
3—Office of War Information—Don Stauffer, Philip H. Cohen, and Richard Connor, OWI.
4—Sales Managers Audience Measurement—Carlos Franco, vice-president, Young & Rubicam, Inc.
5—The Recording Ban.
6—Legislation and Taxation—Alger B. Chapman, lawyer, Alvord & Alvord, Washington, D. C., speaker.
10:30—General Session—Role of Advertising in Wartime.
1—Recommended Standards for Coverage Map—Roger Clipp, WFIL, Philadelphia, chairman, NAB Research Committee; John M. Outler, Jr., WSB, Atlanta, chairman, NAB sales managers' executive committee, and John Hymes, Foote, Cone & Belding, speakers.
2—The Small Stations Problems—Marshall Pengra, KRNR, Roseburg, Ore., speaker. Panel: Chester La Roche, chairman, Advertising Council; William Lewis, assistant director, Plans and Production, OWI, and James Woodruff, WATL, Atlanta, chairman of Small Stations Problems Steering Committee.

Afternoon Session

12:45—Luncheon.
Military Speaker—Name withheld for military security.
Resolutions and Adjournment of Conference.
2:30—Meeting of new NAB Board of Directors.

LOCALS' SHOWMANSHIP EBBS

Whodunits, Quizzes Head Escapist Scripts Offered Nets by Outsiders

Escapist material, with quiz shows and whodunits heading the list, has taken precedence over war themes in unsolicited scripts submitted by freelancers, network script execs report.

A year ago this time, grim war realism was the fashion with many writers trying to break into radio. Dorothy Kemble, the Blue continuity editor, says that it is not unusual to find two and sometimes three quiz ideas in the daily mail, whereas last year's average was two or three a week.

There is an entirely different picture when it comes to actual production. Today approximately 50% of the net sustainers (including news broadcasts) are devoted wholly or in part to the war effort. This is especially true, NBC script supervisor points out, of one-shot programs, which prior to the war were primarily escapist.

CBS and Mutual generally confirm the Blue and NBC statements. CBS adds that its script department has been flooded with a rash of chillers, and Mutual points to its current crop of whodunits as evidence of an escapist trend. War scripts, however, continue to be submitted. Not so much front-line as home-front stories make up the bulk of the war stuff, a CBS production official reports.

Miss Kemble makes a special request to potential writers of war scripts. She asks them to obtain full clearance from the Office of Censorship's radio division for their stories. Many writers are particularly careful in obtaining an army and navy o.k. for material which includes military or naval information, but fail to get the civilian censor's approval.

A script must meet certain morale-building requirements, Miss Kemble explains, of which the civilian censorship office is the sole and final judge. As an example of the violation of the morale angle, the network script chief mentions the dramatization used during the first war bond drive. It was a skillfully done story portraying the hardships and dangers experienced by merchant marine seamen. But the screams of torpedoed sailors perishing in flaming oil-covered waters were so realistic that, although bond sales soared, enlistments in the merchant marine dropped.

B-S-H Giving New Faces A Break

Air Features, Inc., the program producing office of Blackett-Sample-Hummert, already the most active among the agencies for auditioning and using new talent, is steadily developing its work in that regard. During 1942 it auditioned a total of 556 actor applicants, of whom 235 were judged worthy of being used and 106 were actually cast in programs.

Since setting up its auditioning procedure in December, 1938, Air Features has steadily increased the percentage of acceptable actors actually used from 22% to 45%. Latter was the figure for 1942, based on 106 performers cast from the 235 found satisfactory in auditions. The 556 applicants were heard in 50 audition sessions.

FOUR COMICS ON R.&R. DISC AS SUMMER SUB

Hollywood, April 20.

A comedy show was auditioned last week by Ruthrauff & Ryan as summer replacement for Lifebuoy's Bob Burns.

On the test platter produced by Nate Tufts are comics Fred Brady, Lou Lubin, Artie Auerbach and Joe Di Rita. Shirley Mitchell and Spike Jones' novelty crew provide the music. Howard Harris and Sid Zelinka wrote the audition script.

Harry Maizlish Carts 2 Package Shows East

Hollywood, April 20.

Harry Maizlish, manager of KFWB, L. A., heads east Friday (23) with two recorded packages for client inspection.

They are Kay Francis in a daytime strip, and 'Let's Play Post Office,' a quizzer with Harry Von Zell, June Clyde and a musical group. 'Postoffice' is an Eddie Cantor idea.

Band Remotes Cut to 2 Hrs. Wkly. on NBC

Amount of time devoted by NBC to the picking up of remote dance bands for full network relay is now down to two hours a week. The network may occasionally insert one of these bands into the 11:15-11:30 p.m. periods, but the subsequent half-hour is filled exclusively with studio-built programs. NBC, like CBS, has found that nowadays the listening graph doesn't take a sharp dive until after midnight. CBS has limited its own dance band pickup to six half hours a week as far as the full network is concerned.

Columbia has two objectives in assigning the 11:30-midnight stretch to house-built variety and dramatic shows. It (1) augments the listening audience during that period and (2) keeps a show simmering on the fire in the event a prospective sponsor shows up.

SOUP FIRM, KELLOGG SHARE 'BREAKFAST'

The Blue Network has sold the first quarter hour, 11-11:15 a.m. of the daily 'Breakfast at Sardi's' program to Minute Man Soup. Kellogg contracted for the successive quarter-hour some time ago. Both sponsorships take effect May 3 and involve the Monday through Friday strip.

Compton did the closing last week for the dehydrated soup, while Kenyon & Eckhardt placed the Kellogg order. 'Breakfast' rates with the Coopertive Analysis of Broadcasting's daytime reports as 10th in ratings percentage and 15th in the list of the most popular daytime programs.

The 11-11:15 period could previously have been sold to Blackett-Sample-Hummert but Kellogg had a clause in its Blue contract giving it the right to pass on a prospect for the spot. B-S-H's candidate was a proprietory drug, and Kellogg shook its noggin.

Crider Sets Coast Trip For Talks With Danker

Wickcliffe W. Crider, director of radio publicity for the J. Walter Thompson agency, leaves for Hollywood Sunday (25) for a conference with Danny Danker, chief of agency's Hollywood office, and to engage a p.a. to concentrate on Thompson's Coast shows. Also to visit radio editors in the Pacific areas.

On the way out Crider will spend a couple days at the National Assn. of Broadcasters' war conference in Chicago.

Laurie's Guester

Philadelphia, April 20.

Joe Laurie, Jr., star of 'Can You Top This' and 'Variety' columnist, will be guest an WCAU's CBS show, '95 Minutes from Broadway,' next Monday night (26), conducted by Powers Gouraud.

NEW PROGRAMS AT A NEW LOW

By BEN BODEC

Time buyers for advertising agencies give it as their opinion that the availability of sponsorable local programs has reached a new low. The buyers report that the chances of obtaining locally built shows with commercial possibilities are getting progressively worse. They have come to the conclusion that stations in general have abandoned all initiative and enterprise in producing entertainment programs centered around an idea.

The situation, say the time buyers, has reached the point where, upon inquiring for a good local program, they receive the same answers. The programs uniformly submitted are (1) a network originated news or commentator stanza, which can't be guaranteed because network sponsorship would oust the local advertiser on 30 days notice, (2) a women's participating session and (3) a morning musical clock. The buyers state that it is rare for them to hear about a live program that the station itself has built.

The agency people recall that it was not so long ago when they could go into a town and buy a worthwhile local show and later on record the program for spotting on several other stations. The buyers admit that the latter feature of such operations has been stymied by the American Federation of Musicians' shutdown on recording, but they don't think that this angle can be held responsible for the paucity of entertainment production among local stations.

The lack of ready-made shows, point out the agency buyers, has left them no alternative but to think henceforth in terms of minute announcements and chainbreaks when it comes to planning or recommending spot campaigns. The buyers express themselves as somewhat puzzled by the low state of local showmanship.

They don't know whether to attribute it to too much dependence on network supply, to the paring down of local station production personnel by the urgencies of war, or to the local broadcasters' lapsing into a state of indifference. In any event the agency people don't think it reflects a healthy condition for the industry.

N. Y. World-Tele Reacts To Advertiser Pressure By Dropping 'Best Bets'

The N. Y. World-Telegram last week dropped its 'Best Bets' box in the radio section rather than have to contend with continuous pressure from advertisers who thought their programs ought to be included in this listing.

The 'Bets' had been the idea of the Tele's radio editor, Harriet Van Horne, but practically every one of the paper's advertisers which had a show on the air argued that its program was as good as those listed in the box and thus certainly deserved inclusion. Other New York newspapers which carry similar boxes have from time to time been subject to similar pressure, but that hasn't precipitated them into dropping the feature.

CHESTERFIELD EYES CBS TUES. P.M. NICHE

Columbia has Chesterfield giving some consideration to moving into the Tuesday 9:30-10 p.m. period with a program.

The niche is opposite 'Fibber McGee and Molly.'

Portland, Ore.—Helen Dysor Burt has joined the continuity staff of KGW and KEX.

Swing and Socony Near Parting, As Gabber Chills Sponsor's Reps

Washington, April 20.

Raymond Gram Swing's sponsor, Socony, is reported to be on the verge of dropping him for a weekly half-hour program. If and when the break between the account and the commentator does occur, it will be primarily due to Swing's alleged refusal to meet with Socony's reps for discussions about his broadcasts.

The strained relations reached a critical point last week, when Swing, according to reports in local broadcast circles, administered what was described as a snub to Richard Compton, head of the agency which handles the Standard Oil, N. Y. account. Compton called on Swing at the latter's hotel here and suggested that they get together for a talk following that evening's broadcast. Swing is reported as informing Compton that he would be too busy to see him. Compton, it is said, came away with the impression that Swing was loath to have anything to do with his sponsor or the latter's agents, and that he (Swing) was not to be bothered with business contacts.

Swing went on the Blue for Socony last September with a schedule of four quarter-hours a week. The sale to Socony was actually made by NBC, which signed the commentator to a 52-week guarantee last summer.

Before aligning himself with NBC, Swing spent five years on Mutual. During the last six months of his stay with Mutual, Swing and his then sponsor, White Owl Cigars, maintained anything but cordial relations, and the same relationship applied to himself and the agency on the cigar account, J. Walter Thompson. The long pent-up bitterness which had existed on the two sides flowed out into the public prints following the announcement of the commentator's tieup with NBC.

Rupert Hughes, Lochner New NBC Commentators

Hollywood, April 20.

NBC is launching two new commentators here during the next two weeks.

They are Rupert Hughes, biographer, and Louis Lochner, former chief of the Associated Press Berlin bureau.

AFRA Putting Up Barrier to New CBS Talent Pacts

Without waiting for settlement of its dispute with CBS over the network's new exclusive employment contracts, the American Federation of Radio Artists has issued instructions to its members that in future such deals must be approved by the union before they may be signatured. The action was taken at AFRA's national board meeting last week.

After existence of the new type of contract was revealed, CBS and AFRA officials conferred and agreed that no more such pacts would be signed until some agreement could be reached. However, AFRA executives subsequently learned that more of their members had already signed the deals, although previous to the meeting with CBS. The union then issued the new ruling.

AFRA's objection to the new contracts is that they give the network a substantial share (in some cases 50%) of the artist's income from outside sources. CBS officials claim the pacts are fair to both parties and are necessary to the network to protect itself against talent raiding. Further huddles between the AFRA and CBS officials will probably be held, but no actual date for one has been set.

MULL GUEST MAESTROS FOR COLGATE PROGRAM

The Ted Bates agency is now figuring on a guest-leader policy for the 34-piece dance band it proposes to use with Barry Wood for Colgate-Palmolive-Peet. There would also be a mixed vocal quartet, the Double Daters. Show was recorded yesterday (Tuesday) for audition and will be submitted to C-P-P in a week or so.

Original idea was to use Raymond Scott as batoner for the program, but CBS refused to release him to the Blue network, on which C-P-P intends spotting the new stanza Saturday nights.

Rathbone-Bruce Back With 'Holmes' for Petri

Petri Wine Co. returns 'Sherlock Holmes' to the air Friday, April 30, with Basil Rathbone and Nigel Bruce again in the lead parts. The network will be Mutual and the time, 8:30-8:55 p.m. EWT. The hookup will consist of 56 stations. Edith Meiser has the scripting assignment and Erwin-Wasey, of San Francisco, is the agency.

The advent of 'Holmes' gives Mutual three weekly whodunits, the others being 'Bulldog Drummond' and 'Nick Carter.'

Bert Prager 1-A

Bert Prager, radio director of the Donahue & Coe agency, has been classified 1-A by his local board, and is slated for Army induction about May 19. He had already submitted his resignation, to become effective when a successor could be found, and was set for another job. He is married and has a child.

Pond's Seeks Lure For Working Girls

Pond's Face Cream is prepared to buy a network hookup if it can find the right program. Its preference is for a film gossip personality, and the market to which it wants to direct the appeal is that of the working girl. Meanwhile Pond is launching a spot announcement campaign via the electrical transcription route.

J. Walter Thompson is the agency.

Vick Knight Resigns Biow Post; Gives Ill Health as Reason

Hollywood, April 20.

Vick Knight resigned today (Tuesday) as executive producer for the Milton Biow agency. He said the parting was amicable and that his physical condition requires a long rest. He declined to divulge his future plans but he recently turned down a director deal with Columbia Pictures.

Knight was recently made v.p. by Biow. His aide here, John Ryder, is temporarily taking over production supervision of the 'Take It or Leave It' and Ginny Simms programs.

Knight was slated to visit New York later this week to look over show and talent availabilities. On his shopping list was to be a new entry for Eversharp to augment the Phil Baker quizzer, and a pair for Philip Morris. Understood that 'Playhouse's' days are numbered, while a quiz-money giveaway show, headed by Ted Husing, may replace 'Crime Doctor.'

There is a strong possibility that the Eversharp bid will go to Pat O'Brien in a new dramatic series. During Knight's New York sojourn his two programs here, 'Johnny Presents Ginny Simms' and 'Take It or Leave It' will be handled by Harry Spears and John Ryder, respectively.

From the Production Centres

IN NEW YORK CITY . . .

Raymond Clapper is now on a two-month tour of Stockholm, London and North Africa....Bob Hawk and Elsa Maxwell will co-emce the New York Newspaper Guild's annual ball at the Astor April 30....Ira Marion, a Blue staff scripter, is now writing 'Little Blue Playhouse,' while Frank Dahm, freelancer, is doing 'Sea Hound,' formerly handled by Marion.

Rodney Erickson, formerly with CBS, has joined the radio department of Foote, Cone & Belding....Jack Smart has returned to the 'Snow Village' cast following a stint with 'Dancing in the Streets,' Vinton Freedley's musical now being rewritten prior to its Broadway debut. Doro Merande was written out of 'Village' to go into John Golden's 'Home Front'.... WQXR is given a three-page plug by M. Lincoln Schuster, of Simon & Schuster, in the April 17 issue of the Saturday Review of Literature.... Schuster calls WQXR a station with a 'soul,' credits it with rounding out his musical education (station features classical music) and maintaining that it has set up and adhered to high standards in commercials.

Sidney ('Guffy') Fields is off the Milton Berle show as a comedian, but continues as one of the writers. Elsa Maxwell will probably be a fixture in the cast....The BBC's shortwave series from the American Eagle club in London now heard Sundays in New York via WHN, instead of WOR ....Harry Ackerman, production supervisor for Young & Rubicam, due back from the Coast the end of next week....Gerta Rozan, the Viennese actress, guests May 3 on 'The Avengers,' via WHN....Eddie O'Shea back in New York radio after a Hollywood picture stint....Louise Brooks, also from the Coast, permanently east for radio....Albert Aley now writing 'Hop Harrigan'....Anne Seymour, title actress on 'Mary Marlin' and 'Woman of America,' also narrating 'March of Mercy.'

Bill Tuttle, of Ruthrauff & Ryan, to hospital for minor operation.... Hagen Bayles, of same agency, goes to the Coast soon for program confabs and to look for new personnel for the office....Peg La Centra, Matt Crowley and Ludmilla Toretzka joined cast of 'The Goldbergs'....'Suspense,' the CBS sustainer, moved origination to the Coast, with William Spier going along to continue directing it....Diane Courtney, an honorary colonel in the Vermont State Guard, took the appointment so seriously

(Continued on page 38)

FCC-Networks Decision Not Due Now Until May

Washington, April 20.

The failure of the Supreme Court to hand down the long-awaited decision Monday (19) on the Federal Communications Commission networks case, means that no decision can now be expected before May 3.

This is the tribunal's next date to decide pending litigation.

NBC and CBS officials declared yesterday (Tuesday) in New York that, while they were disappointed by the continued suspension of the decision, the lack of a decision would not change their plans for a meeting with their affiliates at the NAB convention in Chicago next week. Both webs have already anticipated an adverse finding by advising their affiliates that they would have the right of first refusal on new network business.

Consider Kaufman For Permanent M.C. Post On 'Cavalcade' Series

George S. Kaufman may become permanent m.c. of the 'Cavalcade of America' program Monday nights on WEAF-NBC for duPont. The playwright-director, who had a similar assignment for some weeks last season on 'This Is Our Enemy' on WOR-Mutual, has been discussing the proposition with the B. B. D. & O. agency, but no decision has been reached. Kaufman's last radio stint was as guest m.c. on the Cresta Blanca 'Carnival' on Mutual.

'Cavalcade' shifted origination to the Coast after Monday night's (19) broadcast, and will remain there three or four weeks. Homer Fickett, regular director of the series, went along to handle it. Next Monday night's (26) installment will guest Jon Hall in 'Soldiers in High Boots,' a paratrooper story by Peter Lyon.

A dramatization of the recent overseas USO-Camp Shows tour of Kay Francis, Martha Raye, Mitzi Mayfair and Carole Landis, with the four actresses playing themselves, will be aired the following week, May 3, from a script by George Corey. The May 10 broadcast will probably guest Edward Arnold in 'Fat Girl,' an adaptation by Paul Peters of a magazine story by Charles Rawlings and Isabel Leighton.

WOR, N. Y., LOOKS TO POST-WAR PLANS

WOR, N. Y., will soon establish a Post-War Planning Committee for the purpose of exploring television and FM possibilities; the placing of orders for new technical equipment; to seek a new studio site; map out programs de-emphasizing news and plot changes in sales-advertising practices.

The post-war policy will be in the hands of an executive committee, the personnel of which has not yet been announced.

MUTUAL EXPANDS WAR CORRESPONDENTS CORPS

Mutual has recently reallocated and expanded its correspondents' corps to keep pace with the increasing tempo of fighting on the far-flung battle fronts. The web now has 10 reporters scattered from London to Honolulu.

Sam Korman and John Thompson of the Chicago Tribune are alternating as MBS correspondents in Algiers. The London office is represented by Arthur Mann, who swapped places with Korman, and bureau chief John Steele. The Middle East situation is covered by Leslie Nichols, stationed at Cairo, and Sam Brewer, who roves between Delhi, India, and Cairo.

News of the Australian front is reported by Stanley Quinn, of the Sydney J. Walter Thompson office. Quinn succeeded Frank Cuhel, who was killed in the Clipper crash at Lisbon Feb. 22. The Hawaiian zone has Bill Ewing and Owen Cunningham. They are stationed in Honolulu, where they also do newscasts for KGMB.

Glycerine Freeze Exits Campagna This Summer

Campagna will be without any representation on the air this summer. It's even folding 'The First Nighter' series (Mutual) earlier than usual, this Sunday's (25) being the final broadcast of 'Nighter' for the current season. The account dropped the Dick Powell series (NBC) earlier in the month.

The War Production Board froze the supply of glycerine in the open market as of April 1, and Campagna's main business is the manufacture of a skin lotion which uses glycerine.

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Yes — we thought so . . . but here is a solution. Here is nationally-known Hollywood experienced talent . . . vocalists and instrumentalists of network and screen fame . . . running the full gamut of Western entertainment: ballads, classical favorites, topical and sweet arrangements, long-loved hymns.

Let The Texas Rangers Serve You For The Duration

An ample number of selections . . . in a flexible arrangement of transcriptions which permit you to build even daily programs for one of your prospects who is waiting for the "right" show. You can buy The Texas Rangers—all eight of them — *EXCLUSIVELY* for your community. Priced amazingly low, according to size of market. Send for details or sample transcription.

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Beer	in 5 States
Dairy Products . .	in 4 States
Stock Food . . .	in 4 States
Bread	in 1 State
Coffee	in 2 States
Restaurant Chain .	in 2 States
Chain Drug Products	in 1 State
Coal	in 2 States

(sustaining in many other states)

THE TEXAS RANGERS LIBRARY

An Arthur B. Church Production

Write George E. Halley . . . . Pickwick Hotel, Kansas City, Missouri

In The Fast Growing SALT LAKE MARKET IT'S

KDYL

UTAH'S NBC STATION

National Representative JOHN BLAIR & CO.

WATCH FOR

RENE REVEL

TOM KENNEDY

607 Fifth Avenue, New York. Tel. EL. 5-1877

U. S. STEERS LATIN RADIO

CIAA ADVISORS EFFECT CHANGES

By RAY JOSEPHS

Montevideo, April 8.

Originally clippered to Latin America to help develop pro-democratic shows on native outlets, group of radio consultants from the Office of Coordinator of Inter-American Affairs have developed into pacesetters for entire Latin broadcasting industry. Experts—now located in six south-of-the-border republics—are credited by many observers with doing as much as anything to inaugurate U. S. methods in the Latin radio field.

In some cases consultants were dispatched at invitation of outlets in various countries to help in lifting standard of local radio. Trend of activities took different courses in different republics, some of the experts concentrating on technical aspects, but majority devoting time to improvement of program ideas, structure and development.

Most are on a 'for the duration' basis, but progress already indicates results will last much longer. While Latin America has long looked to Europe for inspiration in most of the arts, its radio ideas have come mainly from the States and consultant system has done even more to establish New York as the guide and mentor for Latin broadcasting, which at present often follows the U. S. commercial pattern—in a vague sort of way.

Consultants have been spotted in Brazil (Francis McArdle and John Wiggin), Chile (Cyrus Nathan), Mexico (Herbert Cerwin), Peru (Stuart Ayres), Columbia (Forney Rankin) and Uruguay (Frank W. Linder). While all have had varying degrees of U. S. experience (Ayres wrote for the CBS School of the Air; Linder was for five years a B.B.D.O. radio director on 'March of Time,' 'Armstrong Theatre of Today,' etc.), few had any direct experience in Latin broadcasting activities. They have found conditions in Argentina (which has to date received no consultant) leading the Latin radio picture, and countries like Mexico and Colombia farther apart in presentation than Radio City and Podunk

Lack of Equipment

So far as findings can be summarized, they stack up like this:

1. First difficulty hindering development of Latin radio is lack of equipment. While private receivers are manufactured in a number of Latin capitals, parts for commercial transmission have to be imported, and there just isn't anything to be had. In many cases job of consultant has been to show native broadcasters how to better use what they already have and how to improvise new setups with old or available material.

In some cases they become 'lobbyists' for the countries where they are stationed, in an attempt to secure priorities and export permits in Washington for material needed. Also have helped put the finger on anti-democratic transmitters.

2. Lack of knowledge of up-to-the-minute radio technique also found to be widespread among Latin-American broadcasters. Fact that radio isn't a big-money industry as in the U. S. is a contributing factor. In every country where experts have been sent they have found performers and technicians working for peanuts.

There are fewer feature programs

(Continued on page 42)

CIAA REPS TO CHECK EFFECTIVENESS IN S.A.

The Coordinator of Inter-American Affairs' radio division will send four execs on survey tours of Latin America to check the effectiveness of the division's activities south of the Rio Grande, to study audience reactions and to huddle with CIAA reps who have been working in the various Latin American republics. Wilfred S. Roberts will start the southern trek within a week to visit Chile, Colombia, Ecuador, Peru and Bolivia.

On or about May 1, Walter Krause, of the Washington office, will set forth for the Dominican Republic, Haiti, Cuba and Venuezela. He will be followed a week later by Don Francisco, director of the division, who will go to Mexico, Guatemala, El Salvador, Honduras, Nicaragua, Costa Rica and Panama via Hollywood. Following their return, either William Hillpot, director of the N. Y. radio division, or John Ogilvie, Francisco's assistant, will round out the survey by visiting Brazil, Uruguay and Paraguay.

CKBI Gets Its Men

Prince Albert, Sask., April 20.

CKBI is taking bows for the capture of a couple of jailbreakers. The episode poses a new version of how the Royal Canadian Mounted Police got its man.

After the jailer had notified the authorities of the break, it was found that spring weather had so badly crippled the roads that the police couldn't give chase. The station stepped into the emergency and kept up an almost continuous description of the jailbreakers. Following 36 hours of freedom, the pair was spotted east of Prince Albert and four hours later they were back in the clink.

The inspector commanding the Prince Albert division of the RCMP gave CKBI full credit for the capture.

Gen'l Foods Would Do Disc 'Thin Man' On Blue; Net Execs Mull NBC Angle

General Foods has given the Blue Network an order for the airing of a transcribed version of 'The Thin Man' in an afternoon half-hour. Confirmation of the order is dependent on the outcome of a policy clarification meeting among top officials of the Blue.

While operating as a separate entity, the Blue is linked to the NBC Network through co-ownership by RCA, and the question has risen as to what reaction the Blue's broadcasting of transcribed night-time programs during the day would bring from NBC day-time clients whose live soap operas would have to compete with these recorded night-time name variety and dramatic shows. It is one of those delicate situations that, network exec figure, should be explored from every angle. These recorded programs would be almost entirely recruited from among NBC and CBS night-time clients.

The 'Thin Man' would be recorded during the dress rehearsal for its Wednesday airing over NBC. The interest of the American Federation of Musicians and the American Federation of Radio Actors in such a platter project would be met by paying the cast an extra fee for the wax version and engaging a live orchestra to play the introduction and bridge music from cues during the broadcast of the recording.

Schenectady — Two new announcers at WGY are Robert Hanes and Rodney Swift. WGY will probably lose spieler Carl Raymond to the Army, Raymond having taken his first physical examination.

21
YEARS AGO
WE STARTED
TO GROW
KPO
SAN FRANCISCO

Sincerely Yours...

WHEN the enemy struck at our country, American industrialists and business men, not content with their achievements of converting from peacetime to war production, turned the full power of their advertising, not only radio but publication advertising as well, to the gigantic task of bringing the war and its meaning to the American people.

Closely cooperating with the Government, they devoted, with characteristic energy and loyalty, time, money and great talent to the task of crystallizing the nation's thinking, to dispelling confusion and to clarifying the wartime duties of the individual.

Advertising agencies, too, have utilized all their skill and experience in bringing about the fullest understanding of all the problems of war in a manner which has done much to unite the American people.

It is to these leaders of American industry, to executives, copywriters and artists of American advertising agencies and members of the Advertising Council, that the American people owe a debt of gratitude.

It is their advertising support, their war-effort and entertainment programs, which make possible a broadcasting service without equal in the world—a free radio for a free people.

To these men radio pays tribute—history will write "well done" to their magnificent contributions to the war effort.

• THE NATIONAL BROADCASTING COMPANY •

BOBBY HOOKEY
Mimic
PHARMACO CO. (CHOOZ)
Sun., 7:45 p.m.; 15 Mins.
KHJ-Mutual, Hollywood
(Clements Co.)

Child prodigies have been in and out of radio since the crystal-set days, and rated only such ephemeral praise as 'clever kid.' As a commercial risk they didn't rate at all. Comes now a patent medicine packager and hands a five-year-old a quarter-hour pro- all his own for a full network spread. It takes courage, even though the sponsorship obtains only on the Don Lee's coast skein of 33 stations.

It's a noble experiment, and if only the mothers of kid wonders throughout the country tune in habitually it should make a sizable audience. Bobby is a mimic, and a good one, but theres' too much of the sameness to his precocious talents. He sings a song straight and reprises with a swingy, jivey version. The timbre and range of his voice is what one would expect of a five-year-old, without any special technique. For a finish he trails off into a falsetto that is more squeaky than melodic. Doubtless he's more of a visual treat, judging from the studio audience's giggles and gurgles.

Moppet-like, his sayings and singing must be regarded as 'cute.' For instance, the sitters-in howled when he intro'd his guest, Anita Simpson, as 'my future wife.' Incidentally, the guest somewhat showed up the host in both her vocals and mimicry. In between commercials, which are spread with a heavy hand, young Hookey gave out with four numbers, the best of which was 'Ragtime Cowboy Joe,' easily adopted to his jump style. Pianist accompanies him. His peculiar juvenile talents beget the billing, 'rocking horse rhythms,' and if that weren't descriptive enough, he is further to be regarded as a 'pint-sized panic.'

As Bobby can't read or write, and therefore must memorize his songs and routine, announcer delightedly beseeches the dialers to listen in next week and 'see if he makes any mistakes.' On this catching he got thorugh without a flub. Draft-proof talent being scarce, Bobby may have a steady job for the duration, but the format must be more diversified to strike a popular chord and hold his audience. When Bobby's not selling Chooz out west, he's plugging War Bonds along the rest of the Mutual right-of-way. *Helm.*

21
YEARS AGO
WE STARTED
TO GROW
KPO
SAN FRANCISCO

'CRESTA BLANCA CARNIVAL'
Morton Gould, Mischa Elman, Connee Boswell, W. C. Handy, Goddard Lieberson
Instrumental, Songs
Wed., 10.30 p.m.; 30 Mins.
CRESTA BLANCA WINE
WABC-CBS, New York
(William H. Weintraub)

Compared to the series which Schenley had supported in Cresta Blanca's behalf on the Mutual Network, this setup offers at least some coherence and unity. On Mutual it had been 26 weeks of fumbling effort to wed buffoonery to concert-type music. The showpiece on Columbia, as introduced last Wednesday (14), is strictly of the latter category. It's good musical entertainment, but, aside from the orchestral interpretations of Morton Gould, the program seems to lack any characteristic which makes for habit-forming attention. If they happen to tune in they'll like it. Otherwise, the outlook is pretty much catch-as-catch-can.

Even with the change of networks Schenley hasn't given up the urge to be all things to all listeners, but in this instance the stretch is not too strained. The urge is modified to the extent of seeking to capture the ear of two factions of music addicts, those who like it popular and those who prefer it classical. On the opening installment the two factions were free to split Mischa Elman and Connee Boswell. The concert violinist gave with such simple compositions that it is doubtful whether the classicists were satisfied, and as for the Boswell incident, it is quite possible that a goodly segment of the tuned-in popularites felt disappointed at her being confined to a single vocal.

Gould's flair for molding a pop composition into a textile of rich symphonic appeal was at fever heat on this occasion. The orchestral interludes infused the half hour with heaps of melodic and rhythmic substance. His arrangements of George Gershwin's 'Liza,' Richard Rodgers' 'Falling in Love with Love,' 'Brazil' and 'St. Louis Blues' were darbs. The only thing that Gould has to look out for is the possibility of overloading the arrangement with so much embroidery that the original theme becomes lost. There was a slight tendency in that direction with the 'Blues' rendition. As a buildup for the latter interlude W. C. Handy, composer of 'St. Louis Blues,' made a brief appearance at the mike, recalling how he came to write the number and then blowing a few strains of it on his trumpet. Handy's appearance provided a neat little touch of human interest, if nothing more.

Goddard Lieberson, who does the annotating on the N. Y. Philharmonic symphony series, functions in a similar capacity on the Cresta Blanca program. His comments here are clear enough, but they lend neither spark nor color. On the other hand Frank Gallop's poetic effusions over the distillated grape should make the mouth water. The commercials are still overlong, but they pack both novelty and good merchandising sense. *Odec.*

Bridgeport—Sanford H. Dickinson, now announcing at WJJD, Chicago, replaced as WNAB program director and announcer by Dick Landsman, ex-WATR, Waterbury, Conn.

Walter B. Klavun joined WICC spieling staff.

CINCINNATI and Station WSAI

WSAI
• CINCINNATI . . . One of the "Must" Markets of U.S.A. — for *now* — for after the war. Ideal for spot-testing.
W. S. A. I.
5,000 Watts in cost of station time...50,000 Watts in SELLING POWER. Sales Aid Program which makes Cincinnati GO and BUY.
THE CINCINNATI STATION OF ASSURED SALES ACTION!

'HERE'S TO ROMANCE'
Cast: Buddy Clark, Jim Ameche, David Broekman orch, chorus
Writer-Director: Gordon Auchincloss
25 Mins.; Sunday, 6:05 p.m.
Bourjois
WJZ-Blue, New York
(Foote, Cone & Belding)

Popular songs, in a sugar-coating of romantic palaver, are the appeal aimed at the femme listener in 'Here's to Romance,' new weekly series that started Sunday (18) on the Blue network. Bourjois, Inc., is bankrolling the series to plug its Evening in Paris face powder. It's rather skillfully contrived to please the average woman dialer, but the continuity may drive slightly daffy any men whose femme companions force them to listen to it.

Buddy Clark is the vocalist, singing romantic pops and agreeably avoiding the soft tremolo or falsetto stuff he might be tempted to use on a program of this sort. David Broekman conducts the large orchestra and chorus acceptably, although some of his numbers are somewhat over-arranged.

Jim Ameche reads the continuity, including the lush commercials. *Hobe.*

PAY OFF NEWS
Quiz-Comment
With Fulton Oursler
15 Mins: Mon.-Fri.; 9:15 p.m.
FEIGENSPAN BREWERY
WOR, New York
(Maxon)

The times change, but the quiz show rolls on. The latest addition to the quiz family is titled 'Pay Off News,' an offering of the Christian Feigenspan Brewery Co., which, for the past two years, had presented Red Barber in this five evenings-a-week bracket.

A quiz show tradition is included, in that the listener receives cash ($3) if his question is used. Oursler is an impressive question-answerer. His voice possesses an authoritative quality and the sources he cites reinforce his air of omnipotence.

He mentioned on the opener, April 12, that he has no pipelines to the White House or special agents working in Tokio, but that he goes for his information where every reporter would go, to the men who make the news. Governor Thomas E. Dewey was given as a source of New York state news; Nate Fleischer, editor and publisher of Ring magazine, was the authority for a boxing question, and unnamed 'reliable' military and naval men were cited as authorities for a 'Second Front' query. He occasionally gave way to editorializing and pontificating.

Oursler's choice of questions was good. He touched upon military strategy, manpower shortage, sports and war weapons, and reeled off the answers to about eight questions in workmanlike fashion. There are no high-pressure commercials. As a substitute, the announcer mentions 'P.O.N. pays $3 to Mr. so-and-so for his question——' accompanied by the tinkle of coin. This performance before each reply doesn't let the audience forget the sponsor.

'THE STORY LADY'
With Miriam Stoddard
JOHN C. WINSTON CO.
Sat.; 15 Mins.; 9:15 a.m.
WSNY, Schenectady

This is a creditable local program with an okay promotional angle. Miriam Stoddard, ex-legit actress, spins yarns from books published by the John C. Winston Co. of Philadelphia. A number of copies containing the stories told on the air are distributed by WSNY personalities to inmates of crippled children's institutions, etc., specified on each broadcast.

On the shot heard, Miss Stoddard sketched a story for kids and canine-loving adults. It had a circus background and the happy ending that youngsters like.

Miss Stoddard told the tale well, although she might have been a little more vivacious. *Jaco.*

Follow-up Comment

'Aldrich Family,' at the suggestion of the author, Clifford Goldsmith, was broadcast last Thursday night (15) without the benefit of a studio audience. He was interested in observing how the lack of laugh interruptions would affect the comedy impact as far as listeners were concerned, and also the general pacing of the production. The experiment seemed to be pretty much in the program's favor. The comedy situations certainly lost none of their flavor or force, and the one thing that wasn't missed was the drown out of the taglines by studio laughter. 'Aldrich' is able at this stage to stand on its lines and situations, and the chances are that the program's following will welcome the absence of the studio dressing.

'95 Minutes from Broadway' was an improved show as heard Monday midnight (19) in its second stanza on CBS, out of WCAU, Philadelphia. The program had more form and structure and individuality, revealing more thoughtful and careful preparation. Powers Gouraud,

(Continued on page 39)

'ROMANCE'
Cast: Kaye Brinker, Mary Benrimo, Bill Adams, Bill Johnstone, Ian Martin, Lawson Zerbe, Chet Stratton, Carl Eastman, John Tillman, Charles Paul Orch.
Writer: Charles Jackson
Director: Marx Loeb
30 Mins.; Mon., 11:30 p.m.
Sustaining
WABC-CBS, New York

There's no connection between this new 'Romance' dramatic sustainer series on CBS and the 'Here's to Romance' musical stanza that Bourjois cosmetics started Sunday (18) on WJZ-Blue. However, though the form and material are different, the aim in each case is romance and sentiment.

This dramatic program is frankly old-fashioned. In fact, the opening show offered an adaptation of that handkerchief-wringer of an ancient world (through actually it was only 1919), 'Smilin' Through,' in which Jane Cowl had theatregoers in weepy bliss and which Norma Talmadge, Norma Shearer and Jeanette MacDonald later played in pictures. Next week's second edition is another oldie, 'Berkeley Square.'

As heard on Monday's premiere, 'Romance' (that is, 'Smilin' Through') was a leisurely, gentle, unabashed bit of hokum and lace for the late evening rocking-chair sitters. It was nostalgic and slightly saccharine, but reasonably effective for just what it was intended to be. Kaye Brinker was the voice of 'Romance' and a representative AFRA cast gave a competently straight-faced performance. Charles Jackson's adaptation retained the pressed-flower quality of the original, while Marx Loeb's direction was skillfully smooth. Charles Paul's musical bridges were mainly from the title song.

For some reason, the authorship of the original 'Smilin' Through' play was credited to Allen Langdon Martin, instead of Jane Murfin and Jane Cowl. *Hobe.*

'BLIND DATE QUIZ PARTY'
With Bert King
SHAPIRO JEWELERS
Tues., 9 p.m. EWT
WABY, Albany

King, an experienced vaudevillian, launched a servicemen's blind quiz dater from the Grand theatre (of vaudeville memory) as one of three promotions he is conducting at Fabian houses. A similar one, sponsored but not broadcast, is staged in Troy, plus a community sing in Cohoes.

'Blind Date' may be tailored into a fairly snug radio program, but a number of changes will have to be made from draping of first edition. Probably was okay for the eye, but did not impress too strongly as air entertainment. Insufficient rehearsal, inadequate production, cue mix-ups, etc., made the proceedings hard to follow.

Initial shot had five soldiers from new, nearby USO-Variety Club Canteen (King called it 'the good old Variety Club Canteen') and an equal number of girls (registered in advance). It combined: a song, 'My Buddy,' by King; amateur warbling by two of femmes; quizzing, and an opposite-sex dressing contest, probably funny to watch, but not a screamer as explained to dialers. Show was very slow in hitting high gear.

Gals receive a corsage and a wristlet; boys, $50.

Apparently working with little or no script, King made several mistakes. Even called Pianist Johnny Lee 'Johnny Green.' He also overworked phrase 'good old.' Dick Hartigan is at the organ. *Jaco.*

'TO STEPHEN VINCENT BENET'
Cast: Deems Taylor, Helen Hayes, Raymond Massey, Arnold Moss, Stefan Schnabel, Peter Cappell, Joseph Stopak Orch
Writer: Deems Taylor
Director: Lester O'Keefe
30 Mins.; Sat., 7 p.m.
Sustaining
WEAF-NBC, New York

To Stephen Vincent Benet, who died a few weeks ago, NBC and the Council for Democracy broadcast Saturday night (17) a memorial program that was more than a fine and moving tribute to a distinguished poet. It was also a glowing, inspiring work, and a credit to its subject, to the principles he believed in, and to radio itself.

The program transcended the obvious complimentary expressions to the memory of a sensitive author. It wove into a vibrant and exalted pattern the modest affection of his friend, Deems Taylor, and some of the poet's own most eloquent writing, poignantly read by two artists of talent and perception, Helen Hayes and Major Raymond Massey, Canadian army.

Appropriately, it offered in this radio memorial what may have been Benet's greatest piece of radio authorship, a work that magnificently expressed his hatred of tyranny and his faith in the dignity of mankind. That was an excerpt from his angry, uplifting 'They Burned the Books,' which he wrote a year ago to commemorate the Nazi book-burnings.

And, most fitting of all, it closed with what are believed to be the last words Benet wrote, apparently intended for a dedication of a long narrative poem on which he was working when he died. This simple, touching epilog was read by Massey:

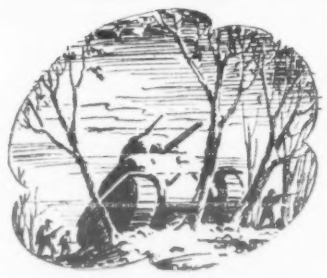
'Now for my country, that it still may live,
All that I have, all that I am, I'll give.
It is not much, beside the gift of the brave;
And yet accept it, since 'tis all I have.'

Taylor, who wrote all the parts of the script not taken from Benet's works, except for a poem, 'Nancy Hanks,' by Rosemary (Mrs.) Benet, was direct and impressive throughout, wisely avoiding any suggestion of dramatics. Miss Hayes read 'Nancy Hanks' with throat-catching simplicity. Massey possibly stressed the cadence of 'The Ballad of William Sycamore' a bit too much, but his reading of the Abraham Lincoln soliloquy from 'John Brown's Body' was superb. Arnold Moss, Stefan Schnabel and Peter Cappell were persuasively vigorous in the 'They Burned the Books' leads.

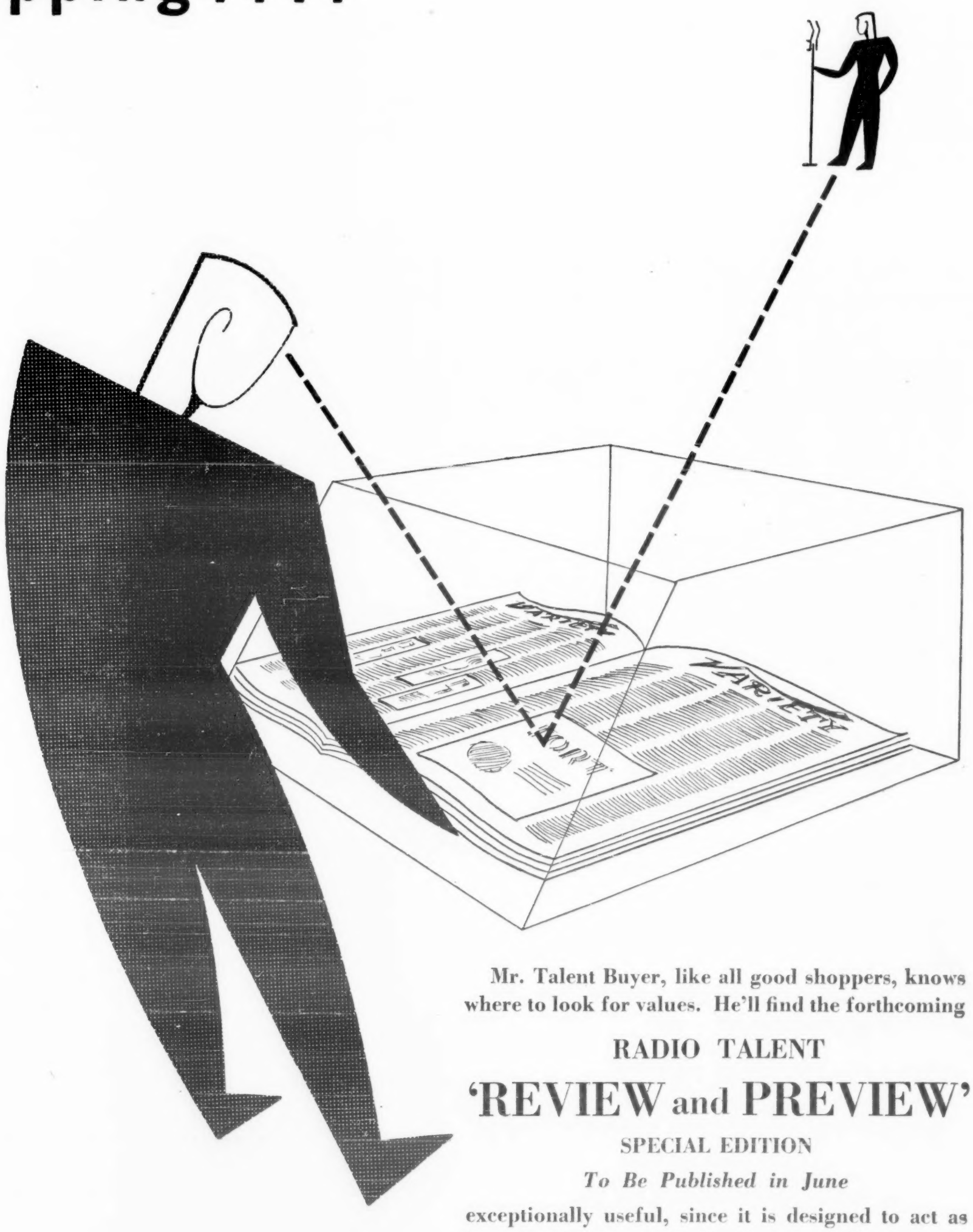
Tom Bennett's score, particularly the atmospheric background for the poetic passages, was excellent as conducted by Joseph Stopak. Lester O'Keefe's direction welded the various elements into a smooth production and achieved unobtrusive pace. *Hobe.*

Albert Lipton and Clifford Forbes have been added to announcing staff at WBYN, Brooklyn.

Country Homes - Dairy Farms
If you are planning to build, or seeking a country home, see our listings first. We can show you some very attractive places, convenient to R.R. Station and bus lines.
JAS. A. O'CONNELL CO.
390 George St. Tel. 80
New Brunswick, N. J.


Coming Through!
DETROIT is now the greatest armament producing center in the world.
WWJ is the most listened to station in this great market.
Investigate
WWJ
America's Pioneer Broadcasting Station — First in Detroit
National Representatives
THE GEORGE P. HOLLINGBERY COMPANY
Owned and Operated by The Detroit News
Associate Station W45D-F.M.
NBC Basic Network

Mr. Talent Buyer is ALWAYS shopping....



Mr. Talent Buyer, like all good shoppers, knows where to look for values. He'll find the forthcoming

RADIO TALENT

'REVIEW and PREVIEW'

SPECIAL EDITION

To Be Published in June

exceptionally useful, since it is designed to act as his talent-buying guide for the new radio season.

Your advertisement in this Special Edition will be his ready reference to your name, talents and radio background. Make your advertising space reservations at:

VARIETY

154 West 46th St., New York
54 W. Randolph St., Chicago
1708 No. Vine St., Hollywood
8 St. Martins Pl., London

VARIETY the showcase for Radio Talent

Inside Stuff—Radio

For the first time since the Cooperative Analysis of Broadcasting started its studies, the 11-11:15 spot has turned out to be the top listening daytime quarter-hour of the week. That period can claim 22.1% sets in use. The night time quarter-hour, Monday through Friday, with the most sets in use is 9-9:15. The percentage of sets in this instance is 42.2. The sets-in-use graph reaches the peak of the week with the Sunday, 9-9:15 slot. At that time the sets-in-use figure is 42.9. The number of radio homes is estimated to be 29,000,000.

Bert Johnson, advertising manager for the Kroger Grocery and Baking Co., a consistently active buyer of spot time, cites considerably from the merchandising story of radio in his book, 'One Nation for Sale,' which has just been published. Johnson's theme is that the modern technique of advertising could be successfully used to sell labor and capital on the idea that there will be enough fruits from America's future industrial development to go all around.

Lou Clayton, Jimmy Durante's manager, is expected, when he arrives shortly in New York, to lodge a protest with the William Esty agency over the alleged extreme edge that NBC is giving Garry Moore in the publicity that the network has been sending out on its Thursday night Camel show. NBC sold Moore to Camel following an extended buildup via a morning program.

Third and final installment in the Vimms vitamin tablet case: B.B.D. & O., J. Walter Thompson, Ruthrauff & Ryan, all handling the Lever Bros.' account, state they buy from Lever the Vimms tablets which they distribute among employees and that the latter get the pills gratis. The same roundelay applies to CBS.

Commercial sponsors may be used by local broadcast stations carrying the new Office of Civilian Defense weekly transcription series which starts next month. Sponsorship may be arranged on the same basis as provided for the OWI 'Uncle Sam' disc show—that is, under the OWI air-sponsored rules.

C. OF C. FETES FRISCO'S KPO ON 21ST ANNI

San Francisco, April 20.

San Francisco Chamber of Commerce yesterday (Tuesday) gave a dinner in celebration of KPO's 21st birthday. The event, which was attended by the chamber's board of directors, was highted by two presentations to KPO, namely, the General Electric annual Award of Merit, and the 1942 Peabody award for the Standard Symphony Hour and Standard School broadcasts sponsored by Standard Oil of California. KPO lost but 12 minutes in 1942 through technical failure.

A special broadcast of the early history of KPO was piped into the dining room where the guests were gathered, and at 10:15 p. m. PWT KPO put the dinner speeches on the air.

Buzz Davis Joins WCAU

Philadelphia, April 20.

Harold ('Buzz') Davis, vet local radio man and for the past 10 years program director of WDAS, has joined WCAU.

He'll handle WCAU's 'Open House' program, 'day club' for defense workers, a variety show, and also conduct 'Movie-Go-Round,' a nightly film chatter roundup.

Erudite Next-to-Closing Act

The Mutual Network fed its listeners yesterday afternoon (Tuesday) a curious mixture of programming. Baseball fans, at first reaction, must have taken the incident as a gag. The network cut off its broadcast of the opening Washington Senators' game at the first half-hour mark to carry a lecture on education by Dr. Thomas H. Briggs, of Columbia University. The baseball broadcast was resumed 15 minutes later.

Dr. Briggs had been scheduled for a group of five programs as a sort of experiment, and Miller McClintock, the network's new prez, decreed that the educator's previously set airing remain undisturbed even if it had to be spotted in the middle of a ball game.

W. E. JACKSON DIES; WESTINGHOUSE EXEC

Philadelphia, April 20.

William E. Jackson, 39, general sales manager of Westinghouse Radio Stations, Inc., died April 16 at his Merion, Pa., home.

Jackson, who died from a heart attack, left Carnegie Tech to join the Westinghouse organization. He was sales manager of KDKA, Pittsburgh, before coming to Philadelphia two years ago to head the sales division of the six-station chain.

Survived by his widow, two sons and a daughter.

England and Cincy Will Get Acquainted In Exchange Series

New series of transatlantic shortwave broadcasts, between various communities in England and the listening area of station WLW, Cincinnati, will be started Saturday evening (24) by BBC. The programs are not intended for the U. S. at large, but specifically for the midwest area covered by WLW. It's the first time such a series has been aired.

Another novel aspect of the broadcasts will be that the BBC pickups from England will be inserted into various WLW programs, such as 'Home Forum,' 'Consumers Foundation' and 'Everybody's Farm Hour.' In each case subject matter suitable for the particular WLW show will be picked up.

On Saturday's initial broadcast, Governors Bricker of Ohio and Schricker of Indiana will exchange greetings with Dr. J. J. Mallon, governor of BBC, and Sir Norman Angell. The following morning (Easter) midwest listeners will hear a parson, Rev. Anthony Otter, send a message from rural England. The broadcasts will be carried by transatlantic shortwave, but relayed to Cincinnati from New York by wire.

The series grew out of a meeting last year between James D. Shouse, of WLW, and Noel Newsome, of BBC. They are being handled in Cincinnati by James Cassidy, special events director of WLW, and in New York by Stephen Fry, BBC traffic manager, and Rhoda Magid, his assistant.

NAB Convention

Continued from page 30

his return from the conference, Weiss will be accompanied by Miller McClintock, who makes his first visit to the Coast as prez of Mutual.

Ad Agcy. Representation

The New York advertising agencies won't be as heavily represented at this National Association of Broadcasters convention as they have been at similar events in recent years. Shortage of personnel as the result of war urgencies will have something to do with it.

Among those slated to be on hand for the annual gathering are Carlos Franco, Young & Rubicam; Linnea Nelson and Wickliffe Crider, J. Walter Thompson; Elizabeth Black, Joseph Katz agency; Reggie Scheubel, Duane Jones agency, and John Hymes, Foote, Cone & Belding.

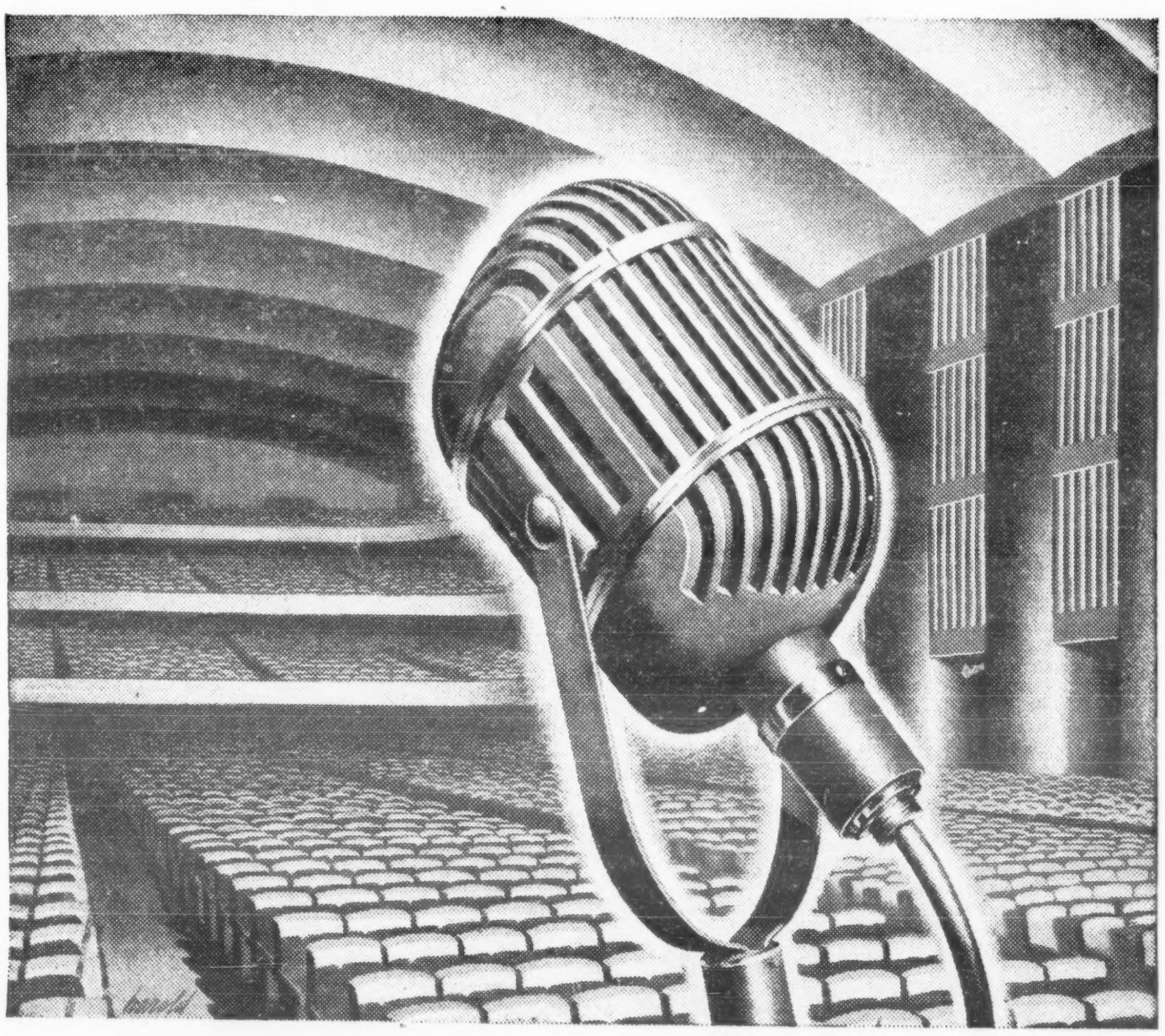
Small Stations' Clearing House

Washington, April 20.

A 'clearing house committee' of 12 radio station operators to handle suggestions and queries on the problem of the small stations at the NAB War Conference in Chicago, April 27-29, was announced here Friday (16) by Neville Miller, NAB prez. NAB estimates that 300 small stations either are in or close to difficulties as a result of the war.

Chairman of the committee will be James W. Woodruff, Jr., WGPC, Albany, Ga., NAB director-at-large, representing the small stations. The others include: James R. Custis, KFRO, Longview, Texas; John Elmer, WCBM, Baltimore; Leo Fitzpatrick, WJR, Detroit; John J Gillen, Jr., WOW, Omaha; Herbert Hollister, KANS, Wichita, Kansas; Robert Hudson, Rocky Mountain Radio Council, Denver, Colo.; William F. Maag, Jr., WFMJ, Youngstown, Ohio; Marshall Pengra, KRNR, Roseburg, Oregon; Fred Schilplin, KFAM, St. Cloud, Minn.; H. E. Studebaker, KUJ, KRLC, Walla Walla, Wash.; and Art Thomas, WJAG, Norfolk, Neb.

The committee will receive the views of the industry on the small stations on April 27, and submit its report to the general session on April 29.



here is a THEATRE

HERE IS A THEATRE with aisles that cross a continent ...a stage the size of a World's Series ball park or a world war battleground . . . an orchestra pit which can shift in 30 seconds from symphony to swing . . . and seats for 25,000,000 families, to be filled at the twist of a dial.

This is the Mutual theatre, opened in October, 1934. Scene of some of the greatest successes in radio, it is being continuously enlarged and improved by those who know the American audience firsthand—the individual members of the Mutual Network.

No wonder more and more advertisers are stepping to the Mutual footlights these days. Some have a message for the full house; for others Mutual assembles audiences from specially selected markets. In either case, this theatre can now be leased at the lowest rates in radio—and the box-office response is terrific.

★ ★ ★

Current milestone in Mutual progress is the opening, May 1, of the newest and finest radio playhouse in New York, as outstanding as the network's studios in Chicago and Hollywood.

THE MUTUAL BROADCASTING SYSTEM

Being Kind to Their Throats

Lucky Strike has started something that might find America's foreign armed forces deluged with free cigarets in the not-too-distant future. Lucky Strike announced on its 'All Time Hit Parade' (NBC) of April 9 that it was herewith allocating 250,000 gratis cigarets to our troops. Not to be outdone by this competitor, Camel on its NBC show last Thursday (15) proclaimed that it was shipping 300,000 cigarets as a gift to American soldiers in the Burma area.

No indications have come from Old Gold or Philip Morris on how many cigarets they intend to toss into this giveaway pool.

Argentine Orders Stations Carry Gov't Newscasts

Buenos Aires, April 10.

All Argentine outlets were given surprise orders this week by the Division de Radiocomunicaciones that henceforth they must carry nightly 'Sintesis Official'—roundup of Government announcements and handouts. Stations were informed by telephone that they must clear time at the important 8 p. m. spot for the five-minute official relay, originating at LRA, Radio del Estado.

Although a number were extremely miffed, particularly because of the short notice, there was no protest possible, since broadcasters have no central organization for joint action.

Sintesis is done with no attempt at selling the news. Consists of a dry recital of activities of departments, including all official announcements of postoffice openings, issuance of new decrees, comings and goings of Cabinet Ministers, etc.

In Brazil a similar program running an entire hour was inaugurated some time ago. Facetiously known there as 'Hour of Silence.'

VISUALIZES OPEN DOOR TO TELEVISION PATENTS

Washington, April 20.

James L. Fly, chairman of the Federal Communications Commission, expressed hope at his press conference yesterday (Monday) that 'we will find some feasible way to make all of the patents available to everybody interested in the production of television equipmen.'

It was his belief, he added, that the three companies most heavily engaged in television research, would file the largest number of patents. Fly didn't name the companies, but they are: RCA, General Electric, and a toss up for third place among Westinghouse, Du Mont Laboratories and Farnsworth.

MILLER RAPS FOOD CONFAB CENSORSHIP

Washingon, April 20.

Neville Miller, president of the National Association of Broadcasters, Monday (19) criticized the administration's policy of barring radio and newsmen from the United Nations Food Conference at Hot Springs, Va., May 18.

'I believe a serious mistake has been made in barring radio and press representatives from the Food Conference,' Miller said. 'This conference is of great importance to civilians and is not military in character. Working under voluntary censorship, radio and the press have demonstrated that they can be relied upon not to release information giving aid and comfort to the enemy. The right of the people to the remainder of the information coming out of such a conference must not be abridged,' he concluded.

NEGRO NAVAL HEROES TO GET RADIO KUDOS

The fact that the heroic gun crew of the Coast Guard cutter Campbell, which recently sank several U-boats and was later disabled in the same action, was composed entirely of Negroes, has finally been okayed for release by the Navy. It's to be used as part of next Sunday night's (25) 'Man Behind the Gun' broadcast on CBS for Elgin.

When the Campbell's exploits were reported in the dailies some weeks ago there was no mention that any members of the crew were colored. But when the facts became known pressure was exerted on the Navy to permit publication of the real story. In permitting the release, the Navy has specified that the fact that the cutter's gun crew were Negroes must not be the main point of the story, but must be merely mentioned as a part of the Campbell's history.

The battle, which occurred during February, lasted two days and ended with the disabled cutter being towed to port by a Polish destroyer. During one 12-hour stretch, the Campbell engaged and apparently destroyed six members of the submarine pack. Two of the sinkings were definite, one being by ramming. The Negro gunners, who served as mess men when not in action, manned the forward gun and, during one brief engagement with a sub, emptied one entire 'ready box' containing 32 shells.

Newspaper-Radio Committee Limits Self to Routine Talk at ANPA Meet

Meeting of the newspaper-owned stations at the convention of the American Newspaper Publishers Association in the Waldorf-Astoria hotel, N. Y., late yesterday afternoon (Tuesday) was confined to routine matters. Harold Hough, WBAP, Fort Worth, who is chairman of the ANPA's newspaper-radio steering committee, stated prior to the meeting that the committee is not issuing any reports on the status of the FCC's inquiring into newspaper-owned stations.

Hough added that the committee has no intention of pressing the issue and that it will make no moves of any sort, unless the FCC starts digging into the subject again. He said the committee wouldn't probably have met at all this time if it weren't for the coincidence of the convention.

James L. Fly, FCC chairman, not so long ago had described the newspaper radio issue as merely 'academic' for the time being.

U. S. QUISLINGS WILL GET RADIO UNVEILING

'This Is Our Enemy,' the OWI series about the Nazi-Fascist countries, will turn to domestic traitors with the April 29 installment via WOR-Mutual. The subject of the broadcast will be 'A Profile of Quislings' and, besides dealing with the btrayers in the conquered countries, will include a short talk by Rex Stout on American Quislings.

Elizabeth Hart has written the script and Frank Telford will direct. The series moves from Tuesday nights to Thursday nights, effective with this broadcast.

Mentholatum Would Expand News Coverage

J. Walter Thompson is scouting for a network news program in Mentholatum's behalf.

The account has done so well with local news programs that it is agreeable to converting this branch of its advertising into a network news quarter-hour with a limited hookup.

New MBS Affiliate

WPDQ, Jacksonville, Fla., became affiliated with the Mutual Network Sunday (18).

The station, which went on the air last October, operates at 5,000 watts on 1270 k.c.

21 YEARS AGO WE STARTED TO GROW

KPO

SAN FRANCISCO

Nothing recedes like success!

"To be here tomorrow, advertise today"

Now, more than ever, this ancient advertising maxim is true — true for firms with products to sell — true for those whose products have gone to war.

The first quarter of this year has been *the best in the history of WNEW . . . 42 more advertisers for '43!* Ten are new national advertisers . . . 11 are new local accounts . . . *and 21 are former WNEW advertisers,* welcomed back with open arms.

All advertising pays on WNEW — New York's first station in low cost of reaching customers. And dozens of regular WNEW advertisers — some of 10 years standing — will tell you, "Constant WNEW advertising makes sales *GO UP* — and *STAY UP!*"

WNEW

501 MADISON AVENUE • NEW YORK, N. Y.

Serving New York and New Jersey Twenty-Four Hours a Day

NATIONALLY REPRESENTED BY JOHN BLAIR & COMPANY

From the Production Centres

Continued from page 32

that she's been corresponding since then with the state executives. Last week, on the first anniversary of her receiving the title, the Vermont secretary of agriculture sent her a present of maple syrup and the governor wired greetings.

Mildred Fenton, of the Bates agency, hospitalized....Frank Hummert recovered from serious illness and back at work....Leonard Holton, radio writer, joined talent department of Young & Rubicam....George McGarrett in the midwest to set up various baseball broadcasts for Y. & R. clients....Since Cameron Hawley, Armstrong Cork ad manager, no longer writes the scripts for the account's 'Theatre of Today' the show is now really open to freelancers....Margaret Halligan now a full-time member of the Blue network script staff. Her position as reader in the continuity acceptance department has been taken by Anna Marie Faller ....Harry Ommerle, who leaves the William Morris office the middle of next month to become a vice-president and account executive of Ruthrauff & Ryan, will handle the Ironized Yeast account, it's understood.

IN HOLLYWOOD . . .

Caryl Coleman came down from Frisco to take over Dave Elton's production duties at NBC. Latter now producing the Eddie Cantor show.... Joe Parker, radio producer at Coordinator of Inter-American Affairs office, latest victim of the German measles....Ted McMichael of Merry Macs flunked out on his physical....Tom Luckenbill returned to New York after getting the new Camel show rolling....George Ludlum getting his OWI Hollywood break-in from Nat Wolff....John Guedel, headman here for Russel Seeds, now directing all radio activities of the agency following his recent elevation to veepee....Frances Scully began her fourth year as glamor reporter for the Blue network....William Speir producing two shows at KNX on a transfer from Columbia in New York ....NBC's 'party line' has developed into an inter-communication setup for department heads. Closed circuit was originally used to audition announcers....Harry Flannery now transcribing a weekly roundup of news for shortwaving to troops in the Pacific area. Fighting men will be told what goes on the other fronts once a week in 10-minute capsule form....Gil Paltridge, lately at KGO in Frisco, named director of sales promotion and merchandising at KFI-KECA....William Brooks here from New York to gab with local and Frisco NBC news and special events department heads....Basil Rathbone and Nigel Bruce resume their 'Sherlock Holmes' perennial April 23 over the Don Lee-Mutual net for Petri wineries....Harry Spears, audio supervisor at KNX for the past five years, has been installed by Vick Knight as producer of the Ginny Simms program for Philip Morris.

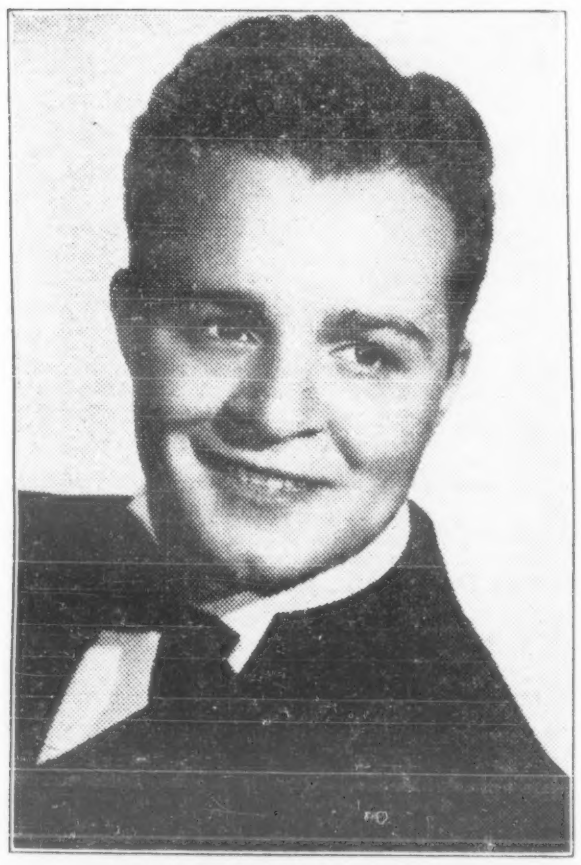
Nate Tufts, Coast radio head of Ruthrauff & Ryan, now sporting the title of veepee....CBS transferred Roger 'Dutch' Huston from KNX sales staff to Radio Sales in Chicago. Meredith Pratt fills the vacancy.... Billie Burke back in town to air 'Fashions in Rations' from KNX....Hans Kaltenborn's commentary sponsored here three times weekly on NBC by MacMillan Petroleum....Elizabeth Bemis, only femme commentator at KNX, shifted to New York by CBS....Two Russel Seeds cigaret shows, Red Skelton and 'People Are Funny,' renewed....Carl Hoff again waving the stick for Gracie Fields after drawing a rejection slip at the induction center....First Coast radioite to win a war decoration is Ensign Jack Clinton, formerly of KNX public relations staff. Navy award for heroic conduct in the South Pacific was forwarded to his mother as he has been reported missin....Leo 'Ukie' Sherin, gagwriter for J. Walter Thompson shows, has been given an agency contract as writer and actor. He will be used in bit comedy parts....Camps being close together down the Coast, it occurred to Kate Smith to broadcast from two sites in one day. On April 23 she'll do her eastern airing from Camp Haan and move to March Field for the Coast repeat....Joe Alvin named assistant press manager of NBC's western division, as aide to Hal Bock, who was rejected by the Army on physical grounds....Pair of NBC programs celebrated anniversaries last week. 'One Man's Family' started its 12th year and 'Fibber and Molly' moved into its ninth....Danny Danker back from his gabfest with J. Walter Thompson bosses in New York....Jack Benny calls it a season May 30 and will be back Oct. 3. He'll pass most of his layoff playing camps with the missus (Mary Livingstone)....Eddie Cantor's hiatus period begins after June 23 broadcast. 'Date With Judy' fills the summer stretch....Harold Ross, late of Indianapolis and Louisville, now staff barker at KHJ....Jose Rodriguez dropping off 'Blue Newsroom Review' until his commentator running mate, Sid Sutherland, recovers from hospitalization.

IN CHICAGO . . .

When Norman Ross joined the Air Force as a captain, Hub Jackson, on southern stations for several years, took over his Grove Laboratories newscasts; Tom Moore, local announcer, took over his Evans Fur program, and John Holtman, NBC staff announcer, succeeded him on the Simoniz program....Jane Webb, John Barclay and George Jeffries are newcomers to the 'Road of Life' cast....Virginia Clark, who plays the title role in 'Helen Trent,' is in Washington visiting her husband, with the WPB.... William E. Lawrence has been appointed transcription production supervisor in the NBC program department here....John F. Ryan, NBC Central Division press department manager, to N. Y. on business.

PHIL BRITO

WJZ and RCA-Victor's
Newest Singing Star



OPENING TODAY AT
LA MARTINIQUE
IN NEW YORK
(WED., APRIL 21)

Featured Nightly Via the Blue Network

PERSONAL MANAGEMENT
GALE, INC.
48 W. 48th St., NEW YORK

GRANVILLE HICKS OFF 'SPEAKING OF BOOKS'

Schenectady, N. Y., April 20.

Granville Hicks, author-critic who for more than a year had been chairman of the board of reviewers on WGY's 'Speaking of Books—the Author Meets the Critics,' is no longer part of the program. Richard J. Lewis, Jr., owner of the show (also heard via WHN in New York), cryptically stated in his Albany Times-Union column that Hicks had been 'released.' There was an apparent disagreement, details of which were not revealed.

Lewis had frequently termed Hicks the country's outstanding literary critic and had bestowed lavish praise upon him in print. Guest critics will act as chairmen until the show goes off the air for the summer. Hicks' departure came soon after the program celebrated its third anniversary.

F-M Broadcasters Set To Meet in Chi April 27

As required by the association's by-laws the F-M Broadcasters, Inc., will hold its annual meeting Tuesday afternoon (27) at the Ambassador hotel (East) in Chicago. It will be the fourth such gathering.

The FCC has gradually been letting up on the rules pertaining to F-M operation, but the association keeps issuing its seven-page periodic bulletins lambasting anybody then even so much as looks at F-M crosseyed. The latest to feel the whip of Dick Dorrance, the association's p.a., who doubles from the OWI, is the Springfield (Mass.) Union-Republican. The radio columnist on that paper wrote that some F-M outlets were 'merely halfhearted ventures of big broadcast stations that operate them as a sideline.'

Expand NBC Course

Chicago, April 20.

Enrollment at the NBC-Northwestern University Summer Radio Institute, to be held from June 21 to July 31, has been expanded from the original schedule of 100 students to 135, in an effort to help solve radio's personnel problems. Plans are being made to frame all of the nine courses offered to fit the needs of smaller radio stations, where the most accute shortage of manpower has been felt.

A special course in news broadcasting has been added to the curriculum. It will be taught by Baskett Mosse and John Thompson, of the NBC Central Division's News and Special Events department.

Announcer Dave Murphy, already on a number of WGY, Schenectady, programs, has been selected to do the 10-minute news spots three nights a week for Groves Laboratories' Bromo-Quinine. He takes the place of Douglas Campbell, of the Union College faculty, the change becoming effective April 20.

Coast Blue Adds Superin Plug for Carter 'Sanctum'

Westcoast stations of the Blue Network, starting this Sunday (25) will cut into the 'Inner Sanctum Mysteries' program (Carter's Little Liver Pills) with plugs for the same company's Superin tablets.

This Superin campaign will be supplemented with e.t. announcement schedules on other Coast stations, with the latter contracts figuring 18 to 26 blurbs a week over a period of 26 weeks.

J. Walter Thompson is the agency on Superin, while Street & Finney has the 'Sanctum' program.

Wiley for Glass Co.

Hollywood, April 20.

Fletcher Wiley will probably head the new show, with Frank Parker and David Broekman's orchestra, for Owens-Illinois glass. It will be a five-a-week 30-minute series on CBS, originating in New York the first six weeks and then moving to the Coast.

D'Arcy is the agency.

KSTP personnel changes include the addition of Blanche Bordeaux, from Chicago, for newsroom, and Douglas Melges as announcer.

Summer Spot Biz Outlook Bright

Prospects for national spot business this summer look abnormally bright. Most of the ad agencies queried on the subject last week asserted they will be carrying more renewal business on their books than any previous summer, and that latter is no indication any of their soap or food accounts will slash budgets because of rationing or other war phenomena.

Station reps report that their renewals for the early section of the war spell of '43 is considerably above what it was for the same period of last year, and that they have availabilities out on lots of new accounts with summer intentions.

MASS. STATION CARRIES SHOW TO WAR WORKERS

Worcester, April 20.

An out-of-town 'Party Night' program has been launched by WTAG to entertain war workers and others in Central Massachusetts who have to nix pleasure trips to Worcester because of transportation difficulties. Working with war bond committees, American Legion groups, and civic clubs, the station moves its mobile unit to a different town each week for a full night's audience-participation show in a local town hall.

First half-hour of the Friday night entertainment is rebroadcast to an air audience Saturdays at 9:45 p.m. Bob Dixon, WTAG special events chief, is m.c., assisted by Bob Martin and Lou Chapin.

KXL to Broadcast Portland BB Games

Portland, Ore., April 20.

The baseball games of the Portland Beavers will be broadcast this year by KXL. Last year KWJJ carried the games and for years before that they were on KEX. Rollie Truitt, who has broadcast the games for 12 years, will again be at the mike, having been loaned to KXL by KEX. Truitt will retain his public relations job at KEX.

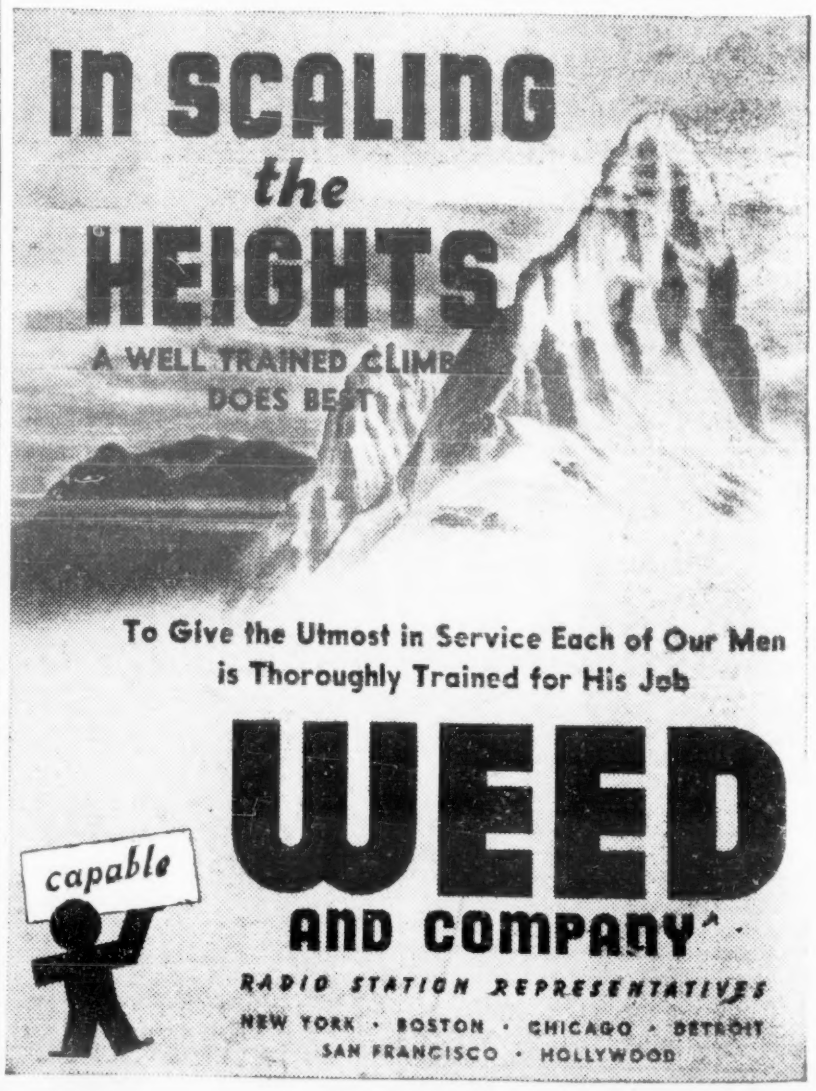
Hal Wilson, general manager of KXL, announced the games will not be sponsored at first. Instead, both station and the ball club will donate time to the OWI to promote the sale of war bonds.

Baseball on WOL

Washington, April 20.

Old Gold cigarets has closed with WOL, Washington, for the broadcasting of all the Washington Senators baseball games this season.

J. Walter Thompson agented the deal.



Follow-Up Comment

Continued from page 34

the m.c., was properly given more to do, which should help build him as the continuing personality of the series, and the nostalgia and reminiscence slant seems his proper metier. He sounded taut and hard-hitting at the start, but presently became more relaxed. The guest stints by Dooley Wilson and Connie Mack were nicely integrated into the program pattern, but all the musical numbers were too long, even Dolores O'Neill's sultry singing of 'Cabin in the Sky.' The Jerome Kern melody montage, for instance, could profitably have used much briefer excerpts from the various tunes. The program as a whole is still unsatisfying, but variety shows invariably need considerable doctoring, and in this case the improvement is unmistakable.

Joseph Schildkraut further established himself Sunday (18) as a top actor with a deeply stirring narration of 'Tale of a City.' The script, by Max Ehrlich, was based on the Office of War Information pamphlet describing Nazi outrages committed upon the Jews of Warsaw and occupied Europe, and was used as the Passover program via NBC by the Synagogue Council of America. A parallel was drawn between Pharoah of ancient Egypt and Adolph Hitler. Schildkraut caught the spirit of the narrative, which contained dramatic episodes of German brutality and mass murder. He infused it with his own hatred of the oppressors; not in a shrill hysterical manner, but with the skill of a polished actor.

Reginald Gardiner hit it off smartly with Groucho Marx on the latter's Pabst Blue Ribbon Beer show via CBS Saturday night (17). The British comedian's clipped accents fitted neatly into sock takeoffs on soap operas, news commentators and jive acts. His crisp delivery kept pace with Marx's rapid fire gag tempo, and together they put on a fast moving, funny stanza.

Patsy Kelly tore through her lines to the point of garbling them on the 'Camel Comedy Caravan' last Friday night (16). Miss Kelly shared guest billing with Mickey Rooney, who was doing a repeat on the Jack Carson show, which fills the CBS (10-10:45 p.m.) slot. Rooney also revealed shortcomings as a radio personality. He has to be seen as well as heard otherwise, his verbal mugging falls flat. Soap operas took an unsubtle panning, but it was a disc jockey takeoff, complete with interrupting commercials, that gave the show a solid windup.

Ilka Chase went on an intellectual slumming tour last Wednesday (14) and wound up swapping gags with Milton Berle on the latter's Campbell Soup program over CBS (9:30-10 p.m.). The usually rapier-sharp Chase wit was nowhere in evidence. She was as good, or rather as bad, as her material. Neither did she star in a labored takeoff of a soap opus.

'Uncle Sam,' a transcribed Office of War Information Bureau of Domestic Radio series, directed by Edmund Rice, was folksy, factual stuff on the April 9 stanza over WNEW, N. Y. A voice symbolizing Uncle Sam made a bid for better United Nations understanding. The Union of South Africa was the object of the episode, which used March of Time documentary technic and applied it to the war routine of a typical South African Boer family. This served to familiarize Americans with South Africa's sacrifices, front-line and industrial contributions, and was also a smart propaganda move toward dispelling U. S. misconception of Boers. The script sought to show that Boers as a rule are not anti-British, pro-Fascists, but that they are patriotic suppporters of the United Nations cause. The voice of Uncle Sam, however, is a little too farmerish for the average city listener. It could be more forceful and direct and yet retain its kindly character.

John B. Kennedy's continued references, on his news comment series for Chevrolet, via WABC, New York, to the Japanese as 'little brown men' reveals a lack of judgment and sense of responsibility. It should have occurred to him by this time that one of the basic issues of this war is the Fascist dogma of race prejudice. He should not, merely for the sake of vivid phrase-making, imitate the Nazis' own brand of appeal to intolerance. He might pause to reflect how sneers about color may sound to our Chinese and Philippine allies, whose valor is apparently no less because their skin is not white. Or, if all that seems too theoretical to him, he might even consider that among the approximately 10,000,000 Negroes in the U. S. he may have some listeners, a few of whom may be potential Chevrolet buyers.

'Answering You,' the weekly round-table confab shortwaved between the U. S. and London by BBC, and rebroadcast by transcription via WOR, New York, had only one highlight as heard Sunday (18). That was when a Negro student of Smith College and a British undergrad took the discussion out of the realm of pedagogical stuff to talk about the degree of race prejudice in the colleges of the two countries. Otherwise, the program seemed of interest almost exclusively to educators and scholars. The series as a whole apparently needs a hypo of showmanship, possibly along the line of more controversial material. One thing the broadcasts invariably illustrate is the unostentatious, unfailing courtesy of the British.

Jeanne Cagney gave a competent performance Saturday (17) as guest lead on Armstrong's 'Theatre of Today.' Considering the tawdry sentimentality of Janis Glant's script, that was an achievement.

WDBO TO JOHN BLAIR

WDBO, Orlando, Fla., has switched its national sales representation to John Blair & Co.

The designation becomes effective May 1.

EXTENSIVE PROMOTION FOR WGAR, CLEVELAND

Cleveland, April 20.

WGAR has just completed one of the most extensive local advertising campaigns undertaken by a midwest station, being carried on for four weeks. It was centered around large daily ads in one or more of the Cleveland newspapers and included car cards, film house trailers and spot announcements.

The daily ads contained picture and stories of practically every one of WGAR's night-time advertisers. Also complete listing of night-time schedules, with notes on the star or guest on each show. The car card end of the campaign involved 1,600 buses and streetcars. The station likewise distributed merchandising cards plugging individual WGAR accounts among retail grocery, drug and department stores.

New York—Don Gillette, of the building operations department of CBS, joined the announcing staff of W75NY, the FM outlet of Metropolitan Television. He succeeds Albert Morgan, who joined CBS as a writer-director.

FCC Orders Hearing on Trustee's Request for Station Transfer

Washington, April 20.

In one of the most unusual cases yet before it, Federal Communications Commission ruled last Thursday (15) there must be a public hearing in connection with the application for a transfer of control of station KFMB, San Diego, Cal.

Station is owned by Worcester Broadcasting Corp., set up by the late Warren B. Worcester. First National Trust and Savings Bank of San Diego, as trustee of the Worcester estate in behalf of Worcester's widow and two young children, applied for transfer of the station license, together with an application for license renewal. FCC said the transfer might be contrary to public policy and not in the public interest, and set a hearing to determine the following points:

1. To determine whether the public interest would be served by transferring control of the station to a trustee 'without equitable or beneficial interest' in it.

2. To determine whether it was in the public interest to transfer control to a bank, inexperienced in managing a station and whose business is banking and managing trus' estates.

3. To determine how the bank would operate the station if it got it.

Levinson Freelancing

Leonard L. Levinson, Office of War Information radio consultant and script collaborator on the Al Jolson series for Colgate, may set up his own production unit if writing offers keep coming in. In addition to six recent offers, Levinson is mulling a package deal arranged by the William Morris office and a Young & Rubicam show starring Eddie Bracken.

The William Morris deal would start as a summer show, a half-hour situational family farce with Edgar Kennedy as the father. It would be along the 'Aldrich Family' lines.

21 years ago we started to GROW. In 1922 KPO was a tiny 100 watt station. Today KPO's power popularity market coverage and low cost-per-listener make KPO the most productive (draft-exempt) salesman in the rich Northern California market. Alert advertisers are enjoying a rich slice of KPO's 21st birthday cake. Are you?

REPRESENTED BY NBC SPOT SALES OFFICES
New York • Chicago • San Francisco • Boston
Cleveland • Denver • Washington • Hollywood

KPO
50,000 HIGH FIDELITY WATTS

NATIONAL BROADCASTING COMPANY • RADIO CITY • SAN FRANCISCO

Nelson Strong $50,000 in N. Y.; Cugat Hot 29G, Cleve., Hutton Nice 20G, D. C.

(Estimates for This Week)

Mitchell Ayres, Pittsburgh (Stanley; 3,300; 30-66)—Plus Andrews Sisters and 'Harrigan's Kid' (M-G). Andrews combo credited with bulk of great $25,000, tops here in long time, and despite Holy Week.

Grace Barrie, Chicago (Chicago; 4,000; 35-75)—Plus 'Reunion in France' (M-G), others, on stage. Dandy $39,000.

Les Brown, New York (Paramount; 3,664; 35-$1.10)—With Gil Lamb and King Sisters in person, 'Happy Go Lucky' (Par). Completed four profitable weeks last night (Tuesday), fourth sesh being nice $37,000.

Xavier Cugat, Cleveland (Palace; 3,700; 35-85)—Plus 'Falcon Strikes Back' (RKO). Although this is a jive house, Cugat is responsible for sizzling $29,000.

Al Donahue, San Francisco (Golden Gate; 2,850; 44-75)—With 'Flight for Freedom' (RKO), others, on stage (2d wk). Strong $22,000, with draw well divided. Film is popular.

Tommy Dorsey, Denver (Orpheum; 2,600; 30-75)—With 'Falcon Strikes Back' (RKO). Nifty $26,500, with Dorsey taking the bows.

Sonny Dunham, Boston (RKO Boston; 3,200; 44-99)—Plus others, on stage, and 'It Ain't Hay' (U). The band is riding to sock $30,000 on Abbott and Costello's draw. Orchestra seems to have a staunch following of its own.

Ina Ray Hutton, Washington (Earle; 2,216; 30-75)—With 'Something to Shout About' (Col). Good $20,000, mostly on band layout.

Louis Jordan, Chicago (Oriental; 3,200; 25-55)—With 'Life Begins' (20th), and June Havoc, on stage. Smart $22,000 with band the big magnet here.

Stan Kenton, Baltimore (Maryland; 1,290; 29-66)—With 'Mysterious Doctor' (WB) and vaude. Deserving much of credit for modest $7,000.

Ray Kinney, Washington (Capitol; 3,434; 30-75)—Plus 'Harrigan's Kid' (M-G). Good $21,000, with slim help from picture.

Joe Marsala, New York (State; 3,450; 35-$1.10)—With Willie Howard, others, on vaude bill, 'Hit Parade 1943' (Rep). No better than average $24,000.

Chico Marx, New York (Roxy; 5,886; 40-$1.10)—With Marty May, Marion Hutton, Modernaires, on stage, 'Hello, Frisco' (20th). Wound up fourth sock week last night at $54,000.

Hal McIntyre, Philadelphia (Earle; 2,760; 35-75)—Not a heavy draw and not getting much help from rest of bill, Alan Mowbray and 'Journey Into Fear' (RKO). Fairish $18,200.

Ozzie Nelson, New York (Capitol; 4,620; 35-$1.10)—With Harriet Hilliard, Jackie Miles, others, on stage, 'Hangmen Also Die' (UA). Stagebill providing stout support, with $50,000 or better, strong, indicated.

Jan Savitt, New York (Strand; 2,756; 35-$1.10)—With Ethel Waters, in person, 'Edge of Darkness' (WB) (2d wk). On first holdover session very strong $47,000, and remains.

QUIZ NITERY MUSICIANS ON BOOTLEG DISKING

Don McGrane, leader of the band at the Latin Quarter, N. Y., was up before the executive board at N. Y. local 802 of the American Federation of Musicians last week to answer questions about illegally-made phonograph recordings. Case was deferred, and he was ordered to reappear tomorrow (Thurs.) with Pat Rossi, vocalist with the McGrane band.

According to Max Aarons, 802 official, the local had been tipped off that Rossi was connected with the making of recordings and, since he worked for McGrane, the latter was subpoenaed.

Local 802 has been interrogating leaders and musicians off and on lately seeking information on outlaw recordings (making of which was barred to AFM musicians beginning Aug. 1 last year). Eli Oberstein, head of Classic Records, has been questioned by the local several times, but nothing came of his appearances. Others have been interrogated from time to time with no results.

Really a Spurt

Hollywood, April 20.

Three-month spurt that will have 25 pictures in preparation is on tap at Producers Releasing Corp. through June. That's high for the company.

Most of the films run to action and comedy.

Jack Teagarden Warm At Chermot B., Omaha, One-Niter; Gets $1,386

(Estimates for This Week)

Bob Allen-Tony Brown (Raymor-Playmor B., Boston, April 17). Allen and Brown, local outfit, played to 2,200 at 99c-75c for fine $1,914 gross. Previous night Brown and Andy Jacobson, another local, drew 1,800 at 85c-75c for $1,440, good. Allen, on his way into N. Y. to open at the Pennsylvania hotel tonight (Wednesday) stopped off at Ritz Ballroom, Bridgeport, Conn., Sunday (18) and drew 1,141 at 98c, okay.

Peter Cutler (Totem Pole B., Auburndale, Mass., April 17). Cutler's a permanent fixture here on weekends. This week played to 2,000 at $1.50 per couple, equalling good $1,500, but not as good as previous weekend.

Johnny Long (State theatre, Easton, Pa., April 16-18). Long did nice job here last three days of week, drawing approximately 9,000 admissions at 55c.

Jack Teagarden (Chermot Ballroom, Omaha, April 17). Teagarden played to slightly over 1,900 admissions here, at 77c, to total okay $1,386 at the b.o.

LES BROWN, KINNEY TEE OFF STEEL PIER

Atlantic City, April 20.

Steel Pier, nation's biggest amusement spot, inaugurates its 46th entertainment season Easter Saturday and Sunday with every expectation of heavy military patronage. Attendance records may well be shattered this summer, but the b.o. 'take' will be leaner due to substantial admission reductions for uniformed men.

Les Brown and his orch opens the Pier's Marine Ballroom for the war season. Ray Kinney's Hawaiian band simultaneously opens the center's Music Hall, stage and screen theatre.

Alex Bartha's Steel Pier orchestra, which supplied the dance rhythms throughout the winter weekends, will be on hand Easter Day to alternate the melodies with Les Brown.

Two feature pix will be shown both days in pier screen houses. All attractions are available under the pier's policy of one admission price.

Michaud Moving West Temporarily With Masters

Arthur Michaud, band manager, gives up his N. Y. offices and home Friday (23) to temporarily shift operations to California. He will remain on the Coast until August or September with Frankie Masters' orchestra, which goes into the Trianon Ballroom, Southgate, Cal., for four weeks, with subsequent bookings keeping it west until the fall.

Masters is the only property Michaud now directs, others, including Dick Jurgens, Johnny 'Scat' Davis, etc., having gone into service or disbanded for the duration. He recently negotiated with Xavier Cugat, but broke off talks before anything concrete developed.

Harry Moss, Music Corp. of America one-night booker, also heads west late this week for a three-week vacation.

Rockwell Coming North

Thomas G. Rockwell, president of General Amusement Corp., is scheduled to leave Sarasota, Fla., tomorrow (Thurs.) and be back in N. Y. Monday (26) after a short stopover at Washington, D. C.

Rockwell was operated on for a minor ailment several weeks ago at the Sarasota Hospital, but is now completely recovered.

Charlie Barnet orchestra signed by Columbia for 'Jam Session.'

Court Still Doesn't Believe Rich Poor

Freddie Rich's unwillingness to tell the court what he did with his money cost him a discharge from bankruptcy last Wednesday when the U. S. Circuit Court of Appeals turned down the bandleader's appeal in New York.

The appellate court upheld a ruling of Federal Judge John Bright issued July 14, 1942, which was a reversal of the bankruptcy grant made by Federal Bankruptcy Referee Oscar W. Ehrhorn. Judge Bright had decided Rich failed to explain satisfactorily his estranged wife's objections to the bankruptcy petition, and that the bandleader had falsely testified as to his income with intent to conceal his financial condition. Rich had filed a voluntary petition in bankruptcy on March 29, 1940.

Some Sidelights On Bands' Road Problems Today

By RICHARD HIMBER

Louisville, Ky., April 16.

Editor, 'Variety':

On the road for M. C. A.
Where it's all work and no play.

You probably laughed at this parody on 'Mandalay,' time and time again, and, believe me, brother, it's no laughing matter now. Draft, transportation, food rationing, gas rationing and shoe rationing, and defense plants, have made the old nightmare of the road a veritable paradise as compared with the road of today.

I don't have to explain about the draft—you have probably been told many times that the orchestra leader of today doesn't know who will be on the bandstand the next day. As for myself, I can tell you that it requires simplifying many arrangements in order to insure a good sounding band. As a matter of fact, I keep two arrangements of practically every number. If the man I get tomorrow is exceptional, out come the exceptional parts. The men of today are so young that they are calling my band 'Hitler's Children.' Thank heavens they can play, even though I have to carry a nurse with a large supply of nursing bottles to take care of them—and that's almost not a gag either.

As far as transportation goes, you can write your own ticket, because, Pullman knows, you can't get one from the railroads or the airlines today. We have ridden in so many coaches that when we are lucky enough to get a Pullman we forget what the hammocks are for.

And food rationing. Well, down South it's impossible to get any ice cream, very little meat, no canned vegetables, and I have offered as high as a half a dollar for a Coca-Cola.

Gas rationing has made it difficult for the promoter to fill his dancehall, and he has to count on the soldier trade from the nearby camps to fill his hoofery. Girls who formerly were not allowed to dance together are a common sight now and are accepted as a matter of course, and, if you look at the girls dancing around, you will find that shoe rationing has made quite a difference. They are dancing in play shoes now and saving those precious kicks for those Sunday walks.

Defense plants in the towns have made such a terrific change in the hotel accommodation situation that it is rather difficult to believe that the population has gone to war. I have never seen the hotels as crowded or the rooms so scarce. I checked in at the Brown hotel in Louisville and there were 200 reservations ahead of us. Only through the good fortune of having a reservation in two weeks ago was I able to get a room. Today—four days later—the reservations have mounted to 400, and still no rooms, and every town has the same situation. But business in the local night spots is terrific because of this, as the hotel guests have nowhere to go and nothing to do at night inasmuch as the roadhouses are closed. Therefore, the night spots in town benefit a great deal.

Don't get the idea that I am complaining—far from it. It's a lot of fun, entertaining the boys at camp, and one gets a real kick in watching the smiling countenances of the soldiers and sailors who are starved for entertainment.

Richard Himber.

Bands at Hotel B. O.'s

(Presented herewith, as a weekly tabulation, is the estimated cover charge business being done by name bands in various New York hotels. Dinner business (7-10 p.m.) not rated. Figures after name of hotel give room capacity and cover charge. Larger amount designates weekend and holiday price. Compilation is based on period from Monday to Saturday.)

Band	Hotel	Weeks Played	Covers Past Week	Total Covers On Date
Ray Heatherton*	Biltmore (300; $1-$1.50)	51	675	54,400
Vaughn Monroe	Commodore (500; $1-$1.50)	1	1,925	3,375
Lani McIntire*	Lexington (300; 75c-$1.50)	62	1,575	97,450
Jerry Wald*	New Yorker (400; $1-$1.50)	1	1,975	1,975
Jimmy Dorsey	Pennsylvania (500; $1-$1.50)	10	2,900	32,100
CarmenCavallero*	Waldorf (550; $1-$2)	14	2,450	35,650
Abe Lyman	Lincoln (275; 75c-$1)	13	1,025	15,800
Guy Lombardo	Roosevelt (400; $1-$.50)	5	1,225	8,175

** Asterisks indicate a supporting floor show. New Yorker and Biltmore have ice shows; Waldorf headlines Alec Templeton.*

Chicago

Griff Williams (Empire Room, Palmer House; 750; $3-$4.50 min.). Williams a powerful draw with business almost equaling that done by Hildegarde; 5,900 last week.

Jimmy Joy (Walnut Room, Bismarck hotel; 300; $1.50-$2.50 min.). Joy, well liked here, kept the customer figure to up around 3,000.

Neil Bondshu (Mayfair Room, Blackstone hotel; 250; $2.50 min.). Bondshu, a favorite here, and Georgie Tapps and Mary Howard were responsible for 1,980 tabs for the week.

Cab Calloway (Panther Room, Sherman hotel; 950; $1.50-$2.50 min.). Calloway kept 'em coming here to tune of 5,500 people during the week.

Russ Morgan (Marine Room, Edgewater Beach hotel; 1,100; $1.25 min.). Morgan's return after a siege of illness upped business on week to 2,500.

Los Angeles

Harry Owens (Ambassador; 900; $1-$1.50). Just a shade under 4,000 covers and that's plenty good what with summery nights beckoning to the outdoors.

Matty Malneck (Biltmore; 900; $1-$1.50). Getting the usual 3,000 tab pickups but must split the pull with Joe Faber's floor show.

Boston

Van Alexander (Main Ballroom, Hotel Bradford; 1,750; 85c admission). Alexander is a stranger in this territory, since he hasn't been here in over a year. However, he still did well with 3,475 customers.

Milt Herth (Colonial Room, Copley Plaza; 325; 50c-$1 cover). On Herth's 14th week, biz took an upswing again to 783 covers.

Ruby Newman (Oval Room, Copley Plaza; 350; $1 cover). It's still the Hartman's credited with drawing 1,902 on their fourth week. Newman's seventh week. Sammy Eisen in main ballroom, Saturday, had 411 paying $1 cover; okay.

Jack Edwards (Terrace Room, Hotel Statler; 450; $1 cover). Edwards' third week was fine with 740 covers over Friday-Saturday, only late nights.

St. Louis

Nick Stuart (Club Continental, Hotel Jefferson; 800; $1-$2 min.). Blustery weather, a mob of delegates to the National Conference of Social Work combined to make week prosperous, 4,200 customers visiting room. Fred Roner, legalized pickpocket, back for a two-week stand.

Minneapolis

Bud Waples (Minnesota Terrace; 500; $1.50). Well liked band going along at brisk pace. Floor show includes Jimmy Rae, Artini & Consuelo and Arline Thomson. Good nightly average attendance of 450.

Location Jobs, Not in Hotels

(Los Angeles)

Glen Gray and Casa Loma (Palladium B, Hollywood, second week). Stiffening competish and warmer weather cutting in here plus the fact that this crew is playing away from swing clientele. Good for 22,000 admishes which is a few thousand off recent takes.

Freddy Slack (Casa Manana B, Culver City, eighth week). Might as well forget about the other nights as this is strictly a Saturday spot. Getting around 3,000 on that night for the approximate total. Savoy Sultans (small Negro group) playing the rest periods.

Louis Armstrong (Trianon B, Southgate, sixth week). A roll of the drums for Satchmo, who is posting the highest figures here in months. Won't miss 8,000 by much and that's bountiful biz. Horace Heidt, who owns the spot, comes in April 21 for two weeks, followed by Frankie Masters.

Noble Sissle (Casino N, Hollywood, fourth week). Floor show helping but not wowing. Just short of 3,000 payees.

(Chicago)

Lou Breese (Chez Paree; 650; $3-$4.50 min.). Farewell parties for Joe E. Lewis, who closed Thursday (15), and first two days of new show headed by Romo Vincent, with Breese's music, gave room about 4,800.

Chuck Foster (Blackhawk; 500; $1-$2.50 min.). Foster catching on and should work up a nice following here. Drew about 2,200 patrons last week.

(Minneapolis)

Tommy Reynolds (Happy Hour; 650; no cover or min.). Band is being held over two additional weeks. Drop-off in trade believed due to new club openings and comeback confidently expected. Down from 500 to 350 customers nightly average past week.

Memphis Police Chief Bans Jukeboxes After 11

Memphis, April 20.

Police Commissioner Joe Boyle has outlawed the playing of jukeboxes or pinball machines within the city limits after 11 p.m., under a new city ordinance now in process of adoption.

Measure, which has passed first of necessary three readings before city commission, also authorizes police chief to refuse jukebox permits to any person 'of doubtful moral character.'

Dailey Seeks Cooler For Newark Ballroom

If the Terrace Room, Newark, N. J., is able to secure an okay from the War Production Board regarding the purchase of an air-conditioning unit, Dailey will remain in his present spot. If not, he asserts he will shift operation back to his closed Meadowbrook, Cedar Grove, N. J., beginning May 5, when Gracie Barrie orchestra and Frank Sinatra, now a single, are to begin work for him. WPB's attitude will be known within a few days.

In the past couple weeks Dailey has been having trouble with the owners of the Terrace Room. Apparently it's all settled to his satisfaction, with the exception of the air-conditioning of the room.

PUBS PLAN OWN RECORDING

Summer Season Looks Okay for Bands; Most Spots Set Plans for Reopening

Virtually all of the major eastern name band stands have signified to bookers an intention to open for business as usual this summer, despite the transportation difficulties, band shortages and other problems they'll face. In the past week or two all the important summer spots have gotten in touch with bookers to get a line on available bands, but only a few have bought opening outfits though most opening dates have been set.

Pleasure Beach Bridgeport, Conn., gets underway May 23; no band. Kennywood Park, Pittsburgh, starts May 15, with Sid Sudy's orchestra for first four weeks (it was formerly two-week job); Potomac River Boat Line begins runs May 22 with no band set; Lake Compounce, Bristol, Conn, also will renew operation about the same time, with no band signed. Roy Gill, operator of the Totem Pole Ballroom, Auburndale, Mass., intends returning to full-week operation (he's been on a weekend-local band routine through the winter). Eastwood Gardens will resume, while Cedar Point, O., is still a question mark.

Palisades Park, Fort Lee, N. J., Steel Pier, Atlantic City, and Hershey Park, Hershey, Pa., latter one of the more important one-nighters, had already made known plans to open for the summer. Max Kierson, operator of the Mecca Temple, Scranton, Pa., and Andy Perry, ditto at the Americus hotel, Allentown, will continue through summer. These two have been promoting successfully through the winter, Perry having shifted from his Empire Ballroom (taken over by Government) to two other spots before settling at the comparatively small Americus room.

Pleasure Beach Reopening

Bridgeport, April 20.

Pleasure Beach, city-operated amusement park, reopens May 22. Comptroller Perry W. Rodman figures gas limitations may hurt, but that local bus transportation will take care of brunt of traffic in this war boom town.

Park ballroom, which had best record of any one-night stand in New England last summer, will again play name bands Sundays nights.

Payoff Long Due

Perhaps for the first time, dance band arrangers are now getting billing. In the lobby ads for Jimmy Dorsey's appearance at the Roxy, N. Y., which starts next week (28), the names of Harold Mooney and Sonny Burke appear, and they are also scheduled to be included in the newspaper ads the theatre will take just prior to Dorsey's opening.

As a rule the arranger, no matter how important he may be to the band, remains anonymous. This often has created heated controversy.

Savitt Turns Down CBS Musical Post; Maestro Now Financially Clear

Jan Savitt, currently leading his band at the Strand theatre, N. Y., last week rejected an offer of a musical conductor's post at WABC (CBS), N. Y. CBS is searching for a successor to Walter Gross, pianist and conductor, who is slated to enter the Army soon. It's said Savitt was offered $300 weekly to replace Gross, but preferred remaining with his dance unit.

One of the reasons Savitt was approached is the radio experience he gathered during his tenure as musical conductor of station WCAU, Philadelphia, which he gave up several years ago to form a dance orchestra. Prior to that he was first violinist with the Philadelphia Orchestra.

Savitt's rejection of the CBS offer is probably based in part on the fact that his orchestra has finally fought its way into financial daylight. Year ago or so the leader was almost $24,000 in debt, but, with the exception of a few minor sums, is now completely clear of obligations. String of theatre dates in the past several months accomplished the transformation.

WIP'S WIRE AT DANCERY

Philadelphia, April 20.

WIP has installed a wire at the Met Ballroom for once-a-week shots for latter's name bands.

The station also has a wire to the stage of Fay's, West Philly vaudfilmer, to pick up bi-weekly shows from the colored crews appearing there.

Mosque, Newark, Bandshows Will Buck the Adams

Waters & Merritt, operators of the Mosque, Newark, plan a bandshow policy in that theatre starting next fall, with Bill & Harry Brandt, N. Y. indie exhibs, probably figuring in the operation as partners. The Brandts are possibly getting into the situation by promising to help get pictures for the house, plus also the use of their vaude booking office. Gus King, representative for Waters & Merritt, is carrying out the negotiations.

It was through this type of cooperation that the Brandts were able to get a partnership arrangement at the Central, Passaic, for the investment of only $5,000.

In adopting a stage band policy, the Mosque's operators will be going up against the Adams, established bandshow house in Newark operated by A. A. Adams in partnership with Paramount. The Adams, however, is in a far better picture-buying situation, plus having a midtown location against the Mosque's off-the-beaten-path site.

It had been rumored that Frank Dailey, who operates the ballroom portion (Terrace Room) of the Mosque building, would also be involved in the theatre operation as partner and front man for the policy. This Dailey vehemently denies, however. Dailey is not certain whether he will continue the Terrace Room operation and is mulling reopening his Meadowbrook roadhouse location outside Newark.

The Adams, per usual, will fold its bandshow policy in May, with the house then going on lease to Joseph Silverman for legit stock opening May 31. Silverman last year operated at the Mosque. The Brandts, through their N. Y. subway legit circuit and the Central, Passaic, have been trying to tie Silverman into their proposition, but Silverman, who also has a booking tie-up with Jules J. Leventhal, is insisting that the legiters play the Adams before playing Passaic, rather than vice versa as the Brandts desire.

McFARLANDS MAY DROP ORCH FOR WAR WORK

George and Art McFarland, co-leaders of the McFarland Twins orchestra, have notified Music Corp. of America, agent of the band, that they are both aiming at going into a defense plant and will soon disband their organization. Joe Glaser, manager of the outfit, confirms their intentions, but claims no knowledge of how soon the pair intend to make the move.

If the McFarlands break up it will not be because of a lack of bookings. They are tentatively scheduled to begin four weeks May 11 at the Frolics, Miami, and have other work before and after.

SURVEY PRECEDES INDUSTRY CONFAB

Several major music publishers have been conferring during the past week on the question of breaking the production deadlock existing in the phonograph record industry by going into the recording business for themselves. Before calling a meeting of their conferees in the industry, this group of publishers will devote itself to a survey of the outlook for the procurement of recording studios, pressing facilities and manufacturing materials.

The group has come to the conclusion that it must find a solution for the crippling effect that the recording shutdown has had on the exploitation of new music, even if it means investing in the recording business.

Following a meeting last week between representatives of the recording industry and an American Federation of Musicians delegation headed by President James C. Petrillo, it was agreed by all concerned that the situation was no more on the way to a settlement than it was seven months ago. A separate meeting between the union and transcription manufacturers indicated just a little more hope, but any further conferences with this faction has been put off to May 10. Recorders are still of the impression that Petrillo intends to make any settlement all inclusive and not enter into an agreement with but part of the recording industry.

'New Unionism'

During the meeting with the phonograph record contingent, Joseph Padway, general counsel for the AFM, declared that the manufacturers might as well reconcile themselves to what he termed the 'new unionism,' as exemplified by the AFM's insistence that it be paid a royalty on all records manufactured.

Padway stated that the theory involved in this system may strike the industry as revolutionary, but it is, he added, no more revolutionary as was workman's compensation at its time of introduction. Padway also remarked that organized labor realized that it could not depend on the Government for unemployment protection and such tasks would have to be assumed by the unions themselves.

It was said in recording circles that Petrillo had suggested the amount of this royalty, but no two recording company officials could agree on the exact amount. The figure, as quoted, ranged from 1c to 5c per record.

The music publishers concerned with the recording project indicated Monday (19) that they would make a call on Petrillo and ask him his terms for a license as soon as it has been determined that the required facilities for recording are available to them. These publishers say that they have become convinced that the recorders are not acting in good faith in trying to settle the union controversy, and that in any event they (the publishers) are resolved to protect their own interests and investments.

KRUPA PLEADS GUILTY

Faces Sentence May 17 on Charge of Impairing Morals of Minor

Gene Krupa's sentence for pleading guilty to 'impairing the morals of a minor' will be handed down May 17 in San Francisco. Leader's attorney, J. W. Ehrlich, made the plea Monday (19) in Krupa's absence and he will accept the court's decision when it is made. Krupa at that time will be playing at the RKO theatre, Boston. He's now at Frank Dailey's Terrace Room, Newark, N. J.

Charge against Krupa has been hanging fire for about two months. While playing the Golden Gate theatre, in Frisco, the leader was arrested when his band boy was picked up with a quantity of marijuana. He claimed that he got it from Krupa's hotel room and was bringing it to the theatre at Krupa's insistence.

WB Puts 'Radius' Riders on Form B. Contracts, Despite Petrillo's Ban

Trained Down

Bass player with Charlie Barnet, Chubby Jackson, was turned down by the draft board few months ago for overweight.

Since then, due to the hardship entailed via traveling, standing in trains, etc., he has lost about 30 pounds, and the draft board is interested once more.

Warner Bros.' talent booking department in N. Y. has been appending 'radius' clauses to its band contracts for the past couple weeks, since its recent controversy with the Charlie Barnet and Phil Spitalny orchestras, which were booked away from the Strand in favor of the Capitol, N. Y. These riders, attached to the standard American Federation of Musicians' Form B contract, apparently without the AFM's knowledge or consent, since it claims to know nothing of it, prevent a band from playing another theatre within 50 miles of the Strand 60 days before and 30 days after a date there. Out of town the mileage is reduced to 25-30, but WB doesn't feel this is important; N. Y. is the major aim.

WB is the only booking office using these riders on all band contracts, although Loew's writes them into long distance (future dates) agreements, without the 30 days after phrase. Paramount is not inserting such clauses at all.

Such 'radius' or 'time and distance' clauses were always included in band contracts before the AFM instituted Form B. At that time Petrillo would not stand for any additions to its terms and theatre bookers had no alternative but to accept his promise that the AFM would back the bookers on all clauses that were contained in their own contracts and not included in Form B, if any controversy arose because of the lack of them.

Many theatre band buyers feel that the exclusion of the 'radius' clause gives bandleaders and managers the feeling that they can ignore 'time and distance' responsibilities in bookings.

Shaw Renews $100,000 Suit Against Barnet

Billy Shaw, one-night booker with the William Morris agency, has renewed prosecution of a suit for $100,000 against Charlie Barnet, alleging breach of contract. Shaw's action is based on a 10-year agreement he holds with the leader, written in March, 1939, which calls for 25% of the band's net profits over the first $5,500. This agreement was made when Shaw was with Consolidated Radio Artists and that agency handled the band (Music Corp. of America now agents Barnet).

The 'profits over $5,500' clause was inserted because Barnet was that much in debt at the time and Shaw's split wasn't to be taken out until it was dissolved.

Barnet has been served with papers in the suit, which also calls for an accounting, and the leader has 20 days to file answer. So far no move has been made by the leader or his attorneys.

Shaw began a similar action for the same amount several months ago, but dropped it when Barnet agreed to pay him $100 weekly from the band's earnings. This arrangement was stopped after $900 had been paid, Shaw claims.

In the initial suit Shaw cited aid he allegedly gave to launch Barnet's orchestra. He claimed it was through his efforts that Barnet was booked into the Famous Door, N. Y., an engagement which helped put the band on the road to success, and also asserted he advanced the leader money from his own pocket, which was never recovered.

Shep Fields Gives Up Plans to Turn Band Crew Into Shipbuilders

Shep Fields and the men in his orchestra have discarded their intention to go to work in one of Henry Kaiser's Coast shipyards. Leader and his outfit had completed plans to become shipfitter's helpers at the Richmond yard, Oakland, Cal., beginning June 15 at salaries of $50 weekly, but after additional talks, cancelled the idea.

Under plans set up, Fields would have become director of all social activities for the workers at the Richmond yard, a chore which would have included use of the band.

Fields opens a four-week stay at the Vogue Terrace, McKeesport, Pa., May 14, following current Judy Kayne orchestra.

Burning Incense Brings $500 Damage in St. Louis

St. Louis, April 20.

Mrs. Stuart Frazer, wife of the dance band leader, currently at the swank Crystal Terrace of the Park Plaza hotel, last week ignited an urn of incense in their suite. The burning material dropped onto the floor and caused a fire which resulted in $500 damage to the hotel property.

An alert telephone operator called the other guests and assured them there was no danger. The firemen confined the blaze to the Frazer suite.

AFM Locals Hit Where It Hurts By Lack of Bands

Lack of revenue from traveling dance bands, which have been forced to give up most of their one-night operations due to transportation difficulties, has placed many of the American Federation of Musicians locals in rural sections in dire financial straits, according to an AFM official. Pottstown, Pa., which formerly had the Sunnybrook Ballroom, operated by Ray Hartenstein, which has been closed for some time; Asbury Park, which the Army has virtually taken over; Atlantic City (where name bands resume at the Steel Pier this summer), and many other locals have experienced difficulties since war restrictions cut the passage of out-of-town orchestras.

Locals derive revenue from these outfits via a 10% tax based on the scale in each jurisdiction. If, for example, a spot played only one band a week, and that a top name, like Sunnybrook once did, the weekly take could run into a sizable sum when multiplied by 52, and enough to take care of various local expenses. These deductions also apply to locations dates, but not theatres.

Davis Latest Glen Gray Partner to Leave Band

Pat Davis, another of the original stockholders of the Glen Gray-Casa Loma orchestra, has left that band. His departure, along with those of Kenny Sargent, sax, and Billy Rausch, trombone, which occurred recently, leaves three original stockholders still in the band, in addition to Gray.

They are Clarence Hutchinrider, clarinet-sax; Pee-Wee Hunt, trombone, and Tony Braglia, drummer.

Rausch is now working freelance at N. Y. radio studios; Sargent is in Memphis. Davis' whereabouts are not known.

Maestros Now Unimportant to Cheap Bands; Only Demand Is 'Can It Play?'

In the lower price band brackets it is no longer a question of the leader's name value, however negligible that may be in comparison to the better-known orchestras. Today, according to bookers, it is a question of securing music, with a leader or without. One agent, speaking last week of the band shortage, said 'give me 10 men, any 10 men, with no one up front if need be and I'll keep them working.'

This assertion, more than anything, makes clear the acute need of bands, which is growing as men go into the services, switch over to war production, etc. Buyers in the lower bracket, who formerly dealt in name value commensurate with the money they had to spend, no longer bother with how well a band is known. They simply want to know whether it is capable of dispensing melody.

If a combination comes equipped with a leader who has a certain name value in his particular price bracket, so much the better.

Hot Dance?

Jazz musicians and ballroom bookings as a rule are complete strangers, the jive men preferring to exhibit their talents commercially only in concert form. But a group of N. Y. 'hot' men have been bought to play at the Ritz Ballroom, Bridgeport, Conn., next week (29), sponsored by the Bridgeport Swing Club. Art Cooper of station WNAB, and William Rankin and Lou Eaton, war plant workers and jazz devotees, are handling the event.

Band will be headed by Art Hodes, pianist, and will include George Bruneis, trombone, 'Mez' Mezzirow, clarinet, 'Kansas' Fields, Negro drummer, Huddie ('Leadbelly') Ledbetter, guitar and blues singer, and others not yet named.

Band Bookings

Count Basie, May 1, Manhattan Center, New York; 4-6, Palace theatre, Columbus; 7-13, Colonial theatre, Dayton; 14-16, Palace theatre, Fort Wayne.

Hal McIntyre, May 1, Hershey Park, Hershey, Pa.; 3, Robbins theatre, Warren, O.; 5, Rialto theatre, Joliet, Ill.; 6, Palace theatre, South Bend, Ind.; 7-13, Oriental theatre, Chicago; 14-20, Riverside theatre, Milwaukee.

Chico Marx, May 29-June 5, Adams theatre, Newark, N. J.

Jimmie Lunceford, May 1, Palais Royal, South Bend, Ind.; 2, Parkway Ballroom, Chicago; 3-4, Municipal Aud., St. Louis; 7-12, Rainbow Rendevu, Salt Lake City; 15, Armory, Walla Walla, Washington; 16, Trianon Ballroom, Seattle; 17, Spanish Ballroom, Portland, Ore.; 20, week, Golden Gate theatre, San Francisco; 27, Orpheum theatre, Oakland, Cal.

Ozzie Nelson, RKO Boston June 24; Earle, Philadelphia, June 31; Palace, Cleveland, July 9; Stanley, Pittsburgh, July 16; split week at Paramount, Toledo and Palace, Columbus, July 23; Chicago theatre, July 30; Riverside, Milwaukee, Aug. 6; Orpheum, Minneapolis, Aug. 13, and Orpheum, Omaha, Aug. 20.

N. Y. Viennese Festival

A May Festival of Viennese music will be given at Carnegie Hall, N. Y., Tuesday evening, May 18, by the New York Philharmonic Symphony Orchestra, with Robert Stolz conducting. The performance is a benefit for the Federation of Crippled and Disabled, New York.

The program will feature the works of Johann Strauss, Franz Schubert and Franz Lehar. Tickets for the event are now on sale at Carnegie Hall and the Federations' headquarters, 163 West 57th street.

"The Stokowski of Swing"

JAN SAVITT

AND HIS ORCHESTRA

featuring

Joe Martin, Betty Bonney, Buddy Welcome

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Just Played 14 Phenomenal Weeks of Theatres

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NOW SECOND WEEK

STRAND, NEW YORK

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ENGAGEMENT extended to SIX WEEKS

★

Opening May 6

COMMODORE HOTEL, NEW YORK

CBS—Four Times Weekly

★

Personal Management JOE GLASER

Direction MUSIC CORP. OF AMERICA

Nabe House Buys Band For 4-Wk. Run; 1 Show W'kdays, 3 on W'kends

Al Donahue's orchestra has been bought for four weeks by the Bard theatre, Los Angeles nabe, on an unusual deal. Band opens April 28, doing one show each evening at 9 p.m., Monday through Friday, and three shows each on Saturday and Sunday. Program of numbers will be changed weekly and one or two acts will work with the band.

Reason for the one show on weekday evenings is that the house is not open for matinees except on weekends. Donahue is using 13 men and a girl vocalist.

U. S. Steers

Continued from page 33

than in the U. S., and the resultant emphasis on spot announcements, which means numerous collections, excessive use of discs, etc., have helped retard progress. Advertisers—and a good many are U. S. concerns who know better at home—have been as responsible as anybody for lack of program development. Feature shows are getting under way and developing steady audiences, but it's still a good way off.

3. Radio has not yet become a serious career in most Latin-American countries. Even in Argentina few top stars have been developed by radio. Part-time technicians and performers who hold down jobs for outside the entertainment industry are not rare. Except in Buenos Aires, Rio and Mexico City, there has been comparatively little advertising-agency cooperation.

Anxious for Improvement

Consultants have found tremendous interest in improvement, however, and in every capital where they've set up offices, local radio people have flocked in to get the benefit of their know-how. In some cases they've had to start almost from scratch in developing shows. One expert found it was necessary to start from scratch and accomplish construction of a sound table and teach the value of rehearsals before he could make much progress. He has found that Latin enthusiasm and appreciation have more than made up for the 'manana' attitude of many of the radio people encountered.

Interesting to note that in cases of news breaks Latin-American stations have been on the ball with respect to breaking programs for flashes, and for the production of special shows written for the occasion.

During the African invasion, for example, one station sent a crew of three men far into the interior to record a five-minute talk by the country's foreign minister. Disc was brought out in record time, piped through local outlet via point to point to New York and thence shortwaved to Occupied France, where the fighting words of a man who had been minister to France for many years helped 'flood the truths' with which U. S. DX is bombarding Europe. This is a typical example of the many cases of cooperation which the field men run into daily. What's lacking in equipment and knowledge is more than made up for in most countries by a strong enthusiasm and desire to help the Allied Nations.

On the Upbeat

Guy Lombardo's orchestra plays a matinee fashion show and bond rally at the Roosevelt hotel, N. Y., April 29.

Randy Brooks, trumpeter formerly with Bob Allen, to join Les Brown's orchestra, now at the Paramount, N. Y.

Milt Yaner, lead alto sax with Jimmy Dorsey, leaving that band after six years to join Raymond Scott's CBS, N. Y., house band.

Randy Brooks, first trumpeter with Bob Allen's orchestra, took Army physical Friday (9).

Dick Haymes left Tommy Dorsey last week for solo vocal work.

Judy Kayne orch into Vogue Terrace, Pittsburgh, for indefinite run following long stay at Kentucky Hotel in Louisville.

Johnny Marino has switched from Casino theatre orch to first trumpeter in Maurice Spitalny's house band at Stanley theatre, Pittsburgh, replacing Stanley Cebeck, who has gone into war work. Another ex-Stanley musician, Joe Catizone, over 38, has been released from army, which he has been serving as a member of 104th Cavalary band, to take a defense job.

Henry Jerome has been signed to remain over the summer at the Pelham Heath Inn, Pelham, N. Y., where he has been for eight months.

Art Yagello quitting trombone chair in Al Marsico's band at Nixon Cafe, Pittsburgh, to take a war job.

Terry Russell now femme vocalist with Mal Hallett orchestra.

Inside Stuff—Orchestras

Nat Abramson, WOR-Mutual exec, in charge of remote orchestra pickups, is involved in experiments with a new type, paper-base recording disc which he says he probably will not attempt to do anything with in a serious way until the war is over. This disc, which doesn't require shellac or any of the other ingredients necessary to the manufacture of present style platters, is durable enough for 50 performances, cannot be shattered, is almost as hard as a conventional disc, yet can be torn.

Despite his assertion that he probably will do nothing with the platter until the end of the war, Abramson has been talking of it to music publishers and has told them that he can turn out 200,000 a week. On the other hand, he logically pointed out that he could not hope to secure pressing machines during these times.

Enoch Light's orchestra is currently working out of Boston with a WAAC Caravan, sponsored by Wrigley's Gum, and under the direction of the Army's First Service Command. With a covey of WAAC enlistees, who are entertainers, the group moves from town to town, staging parades and a two-hour recruiting show at local auditoriums. During each show Light's band broadcasts over the New England network.

The George K. Moffett, who's personally managing the Hal McIntyre band used to be known as George King (full name's George King Moffett) when he was leading a dance orch himself. King was under Music Corp. of America management when war created a shortage in musicians, which prompted him to give up the baton for management. He's married to Helen Honan, vaude and cafe mimic.

10 Best Sellers on Coin-Machines

(Records below are grabbing most nickels this week in jukeboxes throughout the country, as reported by operators to 'Variety.' Names of more than one band or vocalist after the title indicates, in order of popularity, whose recordings are being played. Figures and names in parenthesis indicate the number of weeks each song has been in the listings and respective publishers.)

1. Black Magic (8) (Famous)	Glenn Miller	Victor
	Charlie Barnet	Decca
2. Heard Song Before (13) (Morris)	Harry James	Columbia
3. Don't Get Around Much (5) (Robbins)	Inkspots	Decca
4. So Nice Come Home To (10) (Chappell)	Dinah Shore	Victor
5. Brazil (13) (Southern)	Jimmy Dorsey	Decca
	Xavier Cugat	Columbia
6. As Time Goes By (2) (Harms)	Jacques Renard	Decca
	Rudy Vallee	Victor
7. Started All Over Again (3) (Embassy)	Tommy Dorsey	Victor
8. There Are Such Things (21) (Yankee)	Tommy Dorsey	Victor
9. Moonlight Becomes You (17) (Famous)	Bing Crosby	Decca
10. Why Don't You Do Right (12) (Mayfair)	Benny Goodman	Columbia

OTHER FAVORITES

(These records are directly below first 10 in popularity.)

Taking Chance Love (Feist)	Benny Goodman	Columbia
	Sammy Kaye	Victor
Murder He Says (Paramount)	Dinah Shore	Victor
Touch Texas (Southern)	Freddy Martin	Victor
For Me, My Gal (4) (Mills)	Judy Garland	Decca
	Guy Lombardo	Decca
Cabin In the Sky (Feist)	Vaughn Monroe	Victor
Let's Get Lost (Paramount)	Jimmy Dorsey	Decca
	Teddy Powell	Bluebird
Velvet Moon (Witmark)	Harry James	Columbia

So. America's Best Disc Sellers

Buenos Aires, April 1.

A newcomer, 'El Sombrero,' shot into first place among local best disc sellers during first half of March and looks set also for strong sales on sheet music.

Following best 10, compiled from data obtained from dealers and producing companies headquartered in Buenos Aires, represent choice not only in this country but for adjoining South American republics.

1. El Sombrero (Arg)	Aquilino	Odeon
	Francisco Lomuto	Victor
	Nino de Utrera	Victor
2. En Un Bosque de la China (Arg)	Feliciano Brunelli	Victor
	Jose Garcia (rhumba)	Odeon
	Hugo del Carril	Victor
	Los Zorros Grises	Odeon
3. Gricel (Arg)	Anibal Troilo (Pichuco)	Victor
	Francisco Canaro	Victor
	Libertad Lamarque	Victor
4. Besame Mucho (Mex)	Pedro Vargas	Victor
	Hawaiian Serenaders	Victor
5. Amour..Amour (Mex)	Pedro Vargas	Victor
	Osvaldo Norton	Odeon
	Feliciano Brunelli	Victor
	Elvira Rios	Victor
	John Calabry	Victor
6. La Bien Paga (Arg)	Carmen Amaya	Odeon
	Francisco Canaro	Odeon
7. Always in My Heart (U. S.)	Jimmy Dorsey	Odeon
	Jan Savitt	Victor
	Eugenio Nobile	Odeon
	Roy Smeck	Odeon
	Kenny Baker	Odeon
	Eduardo Armani	Victor
8. Tico Tico No Fuba (Arg)	Ray Ventura	Odeon
	Eduardo Armani	Victor
	Jean Sablon	Odeon
9. Insensiblement (French)	Ray Ventura	Odeon
	Eduardo Armani	Victor
10. Jingle, Jangle (U. S.)	Eduardo Armani	Victor
	Merry Macs	Odeon
	Guy Lombardo	Odeon

PLAN PLUG BRIBERY CURE

Pubs In Familiar Spot

The Petrillo vs. records debacle has the music publishers steaming more and more, now that it's been bound over once again until May, or thereabouts. 'Again we're in the middle, as always,' one music publisher put it, 'and I'm for taking some legal action to force a conclusion of this mess.

'Doesn't Petrillo realize what records have done to stimulate the musicians who, not so many years ago, were really up against it? Look what a 'You Made Me Love You' did for Harry James, or 'I'll Never Smile Again' for Tommy Dorsey; or 'Stompin' at the Savoy' for Benny Goodman; 'A-Tisket, A-Tasket' for the late Chick Webb; 'My Reverie' for Larry Clinton, and many others.

'If what some of the leaders and musicians tell me off the record is true, it sure looks as if they're afraid to squawk to their own union,' the publisher added.

Fred Coots Scores Johnny Burke For Criticism of ASCAP Ratings

New Rochelle, N. Y., April 16.

Editor, 'Variety':

I read a piece in 'Variety' about songwriter Johnny Burke finding fault with ASCAP because of AA ratings for specified members enjoying top classification, including myself. The way he talks you'd think he felt entitled to a AAA rating for nobody else but Johnny Burke. There seem to be many more songwriters who feel the same way. As a writer member of ASCAP for more than 20 years, I feel qualified to answer his beef.

In the first place, Johnny Burke is fortunate in having Hollywood picture studio tieups that pay him handsome salaries for writing songs for pictures. And these studios in turn have capital investments in music publishing firms that give these filmusical scores decided preference over straight pop songs. And these publishers involved in the Coast tieup place all of their exploitation resources behind said picture songs, and are a cinch to get these tunes the cream of radio network plugs, so that the performance credits are enormous.

But what happens to the toprankling writers who have no picture outlet for their songs, and who depend upon their regular output of new compositions for their ASCAP sustenance? They have to do it the hard way, desperately striving to overcome the handicap of a market that is flooded with Hollywood film songs. That is why so many talented and proven high-grade songwriters in the top rating in ASCAP are assailed by the Johnny Burkes who would try to deprive them of 20-or-more years of effort in writing the cream of ASCAP's great library of popular music.

You will not hear any beefs from such great writers as Jerome Kern, Irving Berlin, Sigmund Romberg, Richard Rodgers, Vincent Youmans, Oscar Hammerstein, 2d, Otto Harbach, Rudolf Friml or Cole Porter about ASCAP classification injustice, because they all respect the early efforts of the straight and homespun pop songwriters who made it possible for the Johnny Burkes to enjoy the advantages of the great institution that ASCAP is today.

In golf, a player competes another on the basis of handicap. The same applies to foot racing, horse racing, or any sport where some individual or team has an advantage over his opponent. Johnny Burke ought to be willing to grant a handicap of 20,000 credits in ASCAP on each of his picture songs as against the unattached and simonpure pop song that has to compete against terrific odds to score a hit.

J. Fred Coots.

Warren, Robin Tune Up 'Girls' With Seven

Hollywood, April 20.

Harry Warren and Leo Robin turned in seven songs for the 20th-Fox musical, 'The Girls He Left Behind,' which goes into work this week.

Two tunes will be sung by Alice Faye, 'No Love, No Nothin'' and 'A Journey to a Star. Carmen Miranda warbles 'The Lady in the Tutti Frutti Hat,' 'Paducah' and 'You Discover You're in New York.' Benny Goodman's band plays 'Minnie in the Money' and the whole cast cuts loose with 'Polka Dot Polka.'

15 Best Song Sellers

(Week Ending April 17)

As Time Goes By.....Harms
Comin' in On a Wing...Robbins
It Can't Be Wrong.....Harms
For Me and My Gal.....Mills
Heard That Song Before..Mayfair
Don't Get Around Much..Robbins
Old Black Magic.....Famous
Harbor Dreamboats.....Shapiro
Just Kissed Picture ..Crawford
Dream of Tomorrow.....Santly
Taking a Chance On Love..Feist
Army Air Corps.....Fischer
Star Spangled Banner....Miller
Johnny Zero .....Santly
Started Over Again....Embassy

'Some of These Days' Song Suit to Re-Trial, Appellate Ct. Rules

The dispute over the renewal rights to 'Some of These Days' has landed back in the lap of the N. Y. federal court. The circuit court of appeals last week vetoed a decision which upheld Will Rossiter's claim to the renewal rights of the song and ordered that the case be tried again by the lower court. The defendants are Shelton Brooks, composer of 'Days,' and Jerry Vogel, the publisher, who obtained an assignment of the tune's renewal in 1937, or just before the renewal date became effective. Rossiter, the song's original publisher, sued to restrain Brooks and Vogel from capitalizing on their deal.

During trial of the action in the lower court Brooks contended that Rossiter had obtained the renewal from him by fraud. Brooks charged that what he had believed to be a bill of sale conveying the foreign rights of the number later turned out to be an assignment of the renewal rights.

Jack Robbins' Son, 16, Heading for Dr. of Music

The Jack Robbins' younger boy, Marshall (better known as 'Brother' among the music men) has qualified into the Eastman School of Music next fall, having done so on his own, the boy 16, graduates Milford (Conn.) Academy this June and has been preparing his piano career under Prof. Wasserman for some time, matriculating into the high-standard Eastman School (Rochester, N. Y.) without any assistance from his parents. The boy is studying for a Doctorate of Music, according to present outlook.

Meantime Cpl. Howard (Buddy) Robbins, with the music department of 'This Is the Army,' is on the Coast during the Warner Bros. filmization and Rose (Mrs. Jack) Robbins is slated to visit him next week.

Reg Connelly to England

Reg Connelly is planning to return to London as soon as passage on a Portuguese boat can be arranged.

Away from his native England for some time he has had difficulty getting passage home although, meantime, setting up his new U. S. firm (Irwin) Dash, Connelly & Co., headquartered in New York.

MAY LIST SONGS ALPHABETICALLY

The songplugging payola evil, which last week resulted in stringent action, including a $1,000 fine to one professional manager, may be solved by eliminating the 1-2-3 ratings and, instead, aim for an alphabetical listing of the top 25 'most played' songs, or the like. This is regarded as a good solution in theory, but at the same time the music trade expresses immediate qualms that the advertising agencies will demand to know the relative standing of the plugs.

If so, the music publishers are inclined to blame the short-sightedness of the radio producers. They call it 'complete lack of showmanship,' since it is well known that the No. 1 song of this week may enjoy no longevity three or four weeks later. Otherwise, it wouldn't totally disappear from among the first 15 or 20, as frequently happens.

Thus, it follows, the 'drive' to place a tune to the fore is strictly an artificial songplugging stimulation, and it's done chiefly with a view to wooing the big network plugs on the commercial programs. The thought is that, otherwise, the radio commercials don't figure the tunes in sufficient public demand and hence of no widespread appeal to their listeners.

The vet music publishers hark back to the old vaudeville days, when a Bayes, Jolson, Cantor, et al., picked a song for its immediate values, and as a choice piece of material; in fact, if overplugged it became a drug on the market. Not so radio, which functions on the principle that if the millions want that song, they'll want to buy some cigaret or nostrum.

Carrying this theory further, the music publishers complain that, therefore, the beautiful ballads of the 'Where My Caravan Has Rested' type, the spirited 6/8 songs of 'Valencia' type, the waltz ballad, the Irish song, and the like, are no more, because they can't get started. Everybody's just concentrating on making 'the sheet.'

Sam Braverman, onetime songwriter, now merchandising exec for Neisner Bros. of Rochester, N. Y. (including the music dept.) in New York on a business trip.

BMI Wins New Victory Over ASCAP When Ct. Upholds E. B. Marks' Suit

Broadcast Music, Inc., scored another technical victory against ASCAP last week when the Appellate Division of the N. Y. supreme court upheld a lower court's refusal to dismiss a suit which BMI and the E. B. Marks Music Co. jointly brought against the Society early in 1942. The affirmation of the Appellate Division was unanimous, but there was no opinion.

In seeking the dismissal, ASCAP counsel had argued that the issues involved did not warrant an action for a declaratory judgment, since in such proceedings the contending parties usually are agreed on a set of facts and all the court is asked to do is give its interpretation of the facts. In this case, ASCAP counsel pointed out, not only were the facts themselves (a question of custom or usage) in dispute, but the underlying issue could only be tested by BMI and Marks starting a suit for infringement. Also that the case didn't belong in the state court, but rather in the Federal court.

The suit, as filed by Marks at the instigation of BMI, is construed in the trade as threatening the very legal premise upon which writers base their claim to a 50% split of performing right royalties. In essence, it is BMI's contention that once the writer assigns his copyright to a publisher for exploitation, the writer has no legal right to the administration of the performing right flowing from that copyright. The publisher, further contends BMI, can dispose of, license or reassign that performing right as he sees fit and the writer has nothing to say about such disposition, unless the specific contract involved stipulates to the contrary.

As all writer-publisher contracts before the 1930's did not specifically link the performing rights of the contracted work to ASCAP and provide for a 50-50 split of performing royalties, BMI now holds that Marks had a right to assign to it for administration the performing rights of works placed by ASCAP writers with Marks quite a number of years ago. ASCAP's contention is that since Marks, while a member of ASCAP for many years, was agreeable to the 50-50 arrangement and bowed to the custom of granting the writer an equal right in the administration of the performing right, he (Marks) could not, after breaking with ASCAP, assign that same administration to BMI.

Ever since Marks aligned himself with BMI under a five-year contract at $225,000 a year, which became effective Jan. 1, 1941, ASCAP has taken the position that it alone has the right to license the performing rights of ASCAP writers represented in the Marks catalog. BMI licensees continue to find themselves in the position of paying both ASCAP and BMI for these same works.

It has been suggested by ASCAP that BMI settle the issue by bringing an infringement suit against ASCAP on one of these Marks works and thereby present the court with a bona fide case for adjudication, but BMI has declined to accept the invitation. It would rather carry on in the state court, and, as ASCAP counsel has put it, 'try to settle a trouble before that trouble arises.'

The Songwriters Protective Association is an intervening part in this suit, maintaining the same argumentative position as is ASCAP.

PALLMA VS. FOX TRIAL WINDS UP THIS WEEK

The accounting suit brought by Frank J. Pallma against the Sam Fox Music Co. went on trial Friday (16) before Judge Samuel Mandelbaum in the N. Y. federal court, and the proceedings will come to a close tomorrow (Thursday). Pallma has asked the court to grant a termination of the contract which he signed for his catalog with Fox in 1928.

Leonard Zissu, counsel for Pallma, declared that under the terms of the agreement, which made Fox the agent for the Pallma catalog, his client was to receive 50% of the mechanical and performing rights. Zissu charged that Fox, because of a bulk deal he had with film companies, had not segregated the amounts due Pallma, nor had Fox ever accounted for Pallma's end of the performing rights that the former had collected on the catalog from ASCAP. Pallma's lawyer also held that Fox had failed to exploit properly the Pallma catalog, which includes 'Just for Today' and 'When Twilight Comes.'

THE BIG 3 HAS 6 BIG HITS!

THANKS—
to all those who made
these hits possible.

Jack Robbins

from
ROBBINS MUSIC CORPORATION
MURRAY BAKER
Prof. Mgr.

Everybody Agrees — It's The Greatest Song Of The War

COMIN' IN ON A WING AND A PRAYER

Lyric by Harold Adamson — Music by Jimmy McHugh

Headed For The No. 1 Spot

DON'T GET AROUND MUCH ANYMORE

Lyric by Bob Russell — Music by Duke Ellington

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LEO FEIST, Inc.
HARRY LINK
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LON MOONEY
Prof. Mgr.

The Double-Hit Picture Score, From M-G-M's "Cabin In The Sky"

TAKING A CHANCE ON LOVE

Lyric by John Latouche and Ted Fetter — Music by Vernon Duke

CABIN IN THE SKY

Lyric by John Latouche — Music by Vernon Duke

from
MILLER MUSIC CORPORATION
HAROLD WALD
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GEORGE DALIN
Ass't. Prof. Mgr.

Climbing Fast On All Popularity Lists

NEVER A DAY GOES BY

By Peter DeRose, Mitchell Parish, Walter Donaldson

The Song Classic of the 20th Century

TIME ON MY HANDS

Words by Harold Adamson and Mack Gordon — Music by Vincent Youmans

SPECIAL EXPLOITATION ON THIS SONG BY PHIL KORNHEISER

Inside Stuff—Music

An irate conservative who tosses a brickbat at swing, gets it bounced right back on his own pate in Mrs. Roosevelt's question and answer page in the May issue of Ladies' Home Journal. 'Shouldn't there be a law preventing Tin Pan Alley musicians from swinging classical music?,' he writes.

Mrs. Roosevelt thinks not. 'I hardly think it necessary to pass laws about how performers shall play certain types of classical music,' says she. 'I have heard very finished musicians swing classical music and found it very interesting, though I might not like it at all times. We do not need laws on questions like this.'

Robbins Music claims an eight-year record with a 100,000 reprint order (second edition) for its 'Coming In On a Wing and a Prayer,' after the first 100,000 copies sold out in three weeks. Heretofore a 50,000-edition was unusual in the trade.

Berlin, Inc., did the same thing with 'White Christmas,' ordering it in staggering 100,000 lots once it started rolling. Incidentally, perhaps a record for any picture score is the estimated $350,000 earned by Irving Berlin's 'Holiday Inn' (Par), from which 'White Christmas' stemmed. The 2,000,000 record sales of the entire score established another precedent.

ASCAP publishers are now receiving detailed statements on the number of performances credited to them by the Society when it comes to determining their share of the quarterly royalty distribution. The statements are attached to the royalty check and the breakdown in each case shows not only the number of times each number was played over the air, but the number of stations involved in a network performance. The bookkeeping is done by business machines which the Society acquired around Jan. 1.

While paper is becoming a problem for the music publishers, and Walter Douglas, chairman of the Music Publishers Protective Assn., is planning a special trip to Washington, Jack Robbins anticipated the situation by placing unprecedented orders months ago for his standard stuff.

The head of the Robbins, Feist and Miller Music firm went overboard, or so his associates thought, in stocking up on standards, but now finds himself in good trading position because of the gamble.

Duke Ellington is writing a 'Concerto for Oscar' (Levant), as he did for Cootie Williams, trumpeter, when the latter left the Ellington band to join Benny Goodman, although now on his own at the Savoy Ballroom, N. Y.

The sheet sale on 'As Time Goes By' has gone over the 300,000 mark, making the first song revival to reach that level since 'Oh, Johnny.' The latter tune was resurrected by a phonograph record, while 'Time' got its second span of popularity through the film, 'Casablanca.'

NBC, CBS, Blue, Mutual Plugs

Following tabulation of popular music performances embraces all four networks—NBC, CBS, Blue and Mutual—as represented by WEAF, WJZ, WABC and WOR, N. Y. Compilation herewith covers week beginning Monday through Sunday, April 12-18, from 5 p.m. to 1 a.m., and is based on data provided by Accurate Reporting Service, regular source for music publishing industry.

TITLE	PUBLISHER	TOTAL
What's the Good Word, Mr. Bluebird	Berlin	31
Cabin In the Sky—†'Cabin in Sky'	Feist	30
Don't Get Around Much Anymore	Robbins	27
Giddap Mule	Advance	24
As Time Goes By—†'Casablanca'	Harms	23
That Old Black Magic—†'Star Spang'd Rhythm'	Famous	23
It Can't Be Wrong—†'Now Voyager'	Harms	23
Nice to Come Home to—†'Something to Shout'	Chappell	23
Let's Get Lost—†'Happy Go Lucky'	Paramount	23
Brazil—†'Saludos Amigos'	Southern	21
You'll Never Know—†'Hello Frisco'	BVC	20
Harbor of Dreamboats	Shapiro	19
Change of Heart—†'Hit Parade of '43'	Southern	18
In the Blue of Evening	Shapiro	18
Don't Cry	National	17
My Dream of Tomorrow	Santly	15
Could Ie Be You?*	Chappell	14
I've Heard That Song Before—†'Yth on Parade'	Mayfair	14
We Mustn't Say Goodbye	Morris	14
Comin' In on a Wing and a Prayer	Robbins	13
Nevada	Dorsey	12
Taking a Chance on Love—†'Cabin in Sky'	Feist	11
Do I Know What I'm Doin'?	Melodylane	11
Wait For Me Mary	Remick	11
It Started All Over Again	Embassy	11
In a Little Church In England	Marks	11
I Just Kissed Your Picture Goodnight	Crawford	10
Right Kind of Love	Witmark	10
I Heard You Cried Last Night	CLP	10
Why Don't You Do Right	Mayfair	9
I Never Mention Your Name	Berlin	9
Canteen Bounce	Marks	8
It's Always You—†'Rd. to Zanzibar'	Famous	8
Johnny Zero	Santly	8
Can't Get Stuff In Your Cuff	Dorsey	8
That's My Affair	Leeds	7
For Me and My Gal—†'Me and Gal'	Mills	7
I Don't Believe in Rumors	BMI	7
Hey Good Lookin'—†'Something For Boys'	Chappell	7
Violins Were Playing	Lincoln	7
Old Man Romance	Witmark	6
No, No, No	World	6
I Don't Want Anybody at All	ABC	6
It's Like Old Times	Kaycee	6
I Love Coffee, I Love Tea	Carmichael	5
Beautiful Hawaii	Paull	5
Manhattan Serenade	Robbins	5
No Greater Love	Tenney	5
Now We Know	Mutual	5
Ogeechee River Lullabye	Rytvoc	5
Put Your Arms Around Me Honey	Broadway	5
This Day	Jewel	5
You're a Mystery to Me	Ambassador	5

† Filmusical. * Legit Production.

Robert Russell Bennett shifted from Broadway to Hollywood to write music for 'Lady in the Dark' at Paramount.

Philip Sudano cleffed 'You Can Tell a Gentleman by the Mustache He Wears' for 'The Drunkard,' stage show in Los Angeles.

British Best Sheet Sellers

(For Week Ending April 1, 1943)

Dearly Beloved.....Chappell
Lights Go On Again.....Dash
My Devotion.....C.C.
Me and My Gal.....Feldman
Moonlight Becomes You.Victoria
Touch of Texas.....Southern
My Sunshine.....Southern
Love Is Song.....C.C.
Yankee Doodle Boy....Feldman
Be Like Kettle.....P. Maurice
Question & Answer.....Lafleur
Mary .....Feldman

Music Notes

Charles Newman and Lew Pollack checked in at 20th-Fox to write songs for 'By Jupiter.'

Roy Webb assigned to handle the score for 'Leopard Man' at RKO.

Phil Ohman and Ned Washington signed to cleff seven numbers for 'Sleepy Lagoon' at Republic.

Jimmy McHugh and Harold Adamson writing songs for 'Higher and Higher' at RKO.

Ralph Blane and **Hugh Martin** assigned to cleff tunes for 'Tale of Two Sisters' at Metro.

Leo Erdody and June Sillman cleffed 'Sleepy Island Moon' for 'Isle of Forgotten Sins' at PRC.

Alexander Tansman conducting the score of 'For All We Know' at Universal.

Herbert Stothart will write scores for 'White Cliffs of Dover' and 'Dragon Seed' at Metro.

Daniele Amfitheatrof wound up his scoring job on 'Dr. Gillespie's Criminal Case' at Metro.

Franz Waxman assigned to write the score on 'Old Acquaintance' at Warners.

Freddie Rich preparing background music for the Pine-Thomas picture, 'Alaskan Highway.'

Eric Wolfgang Korngold composing the score for 'Devotion' at Warners.

BLUM QUITS SOUTHERN

Chicago, April 20.

Dave Blum has resigned from the Southern Music Corp. local branch to manage the Savoy Lounge, St. Louis.

Succeeded by Paul Salvatori, formerly with the Santly-Joy, Inc., office here.

Norworth and 20th-Fox Both Score Technical Points in Song Suits

Jack Norworth's right to carry on his accounting suit against Jerry Vogel in the state courts was affirmed last week by the Appellate division of the N. Y. supreme court. Vogel had appealed from the refusal of a N. Y. supreme court judge to dismiss Norworth's suit on the grounds that it should have been brought in a Federal court. The Appellate bench did not accompany its affirmation by a decision.

Vogel had some years ago obtained the renewal rights to all of Norworth's works, including 'Shine on Harvest Moon' and 'Take Me Out to the Ball Game.' In a suit filed several months ago by his counsel, Samuel Jesse Buzzell, the actor-writer asked the court to order Vogel to render an accounting of the monies derived from the Norworth number and to end the contract relationship existing between him and Vogel.

'America I Love You'

Twentieth Century-Fox Film's motion to dismiss the complaint of Edgar Leslie and Archie Gottler, composers of 'America I Love You' was granted last week in N. Y. supreme court by Justice Aron Steuer. The court ruled that the action was one of infringement and not a breach of trust. Justice Steuer declared that the court did not have jurisdiction over the subject and that it should have been brought in the Federal court. Edwin P. Kilroe, Fox attorney, had argued for dismissal on the same grounds.

The composers, in their complaint, alleged that 20th and Mills Music had violated their rights when Mills sold their song to the film corporation, without consent, for its film, 'Tin Pan Alley,' for $5,000. The songsmiths value the song at $50,000. The plaintiffs sought cancellation of license and an accounting. The action is still pending against Mills.

Centralizing Music Requests by Services

Harry Fox, of the Music Publishers Protective Association, suggested last week in a letter to the association's members that they refer to him any requests for the gratis reprinting of song lyrics or music by Army and Navy, or any other branch of the Government. The letter explained that he (Fox) and the 'proper authorities' in Washington were trying to 'centralize' all such requests.

Fox pointed out that all requests received from Army are already being cleared exclusively through Major Howard C. Bronson, of the special service division of the War Department.

FDR KUDOSES MUSIC WK.

President Stresses Role Tunes Play In Building Morale

National and Inter - American Music Week, sponsored by the Music War Council of America, tees off May 2 with the blessing of President Roosevelt. The President expressed his okay of the '43 program in a letter to C. M. Tremaine, secretary of National and Inter-American Music Week Committee, N. Y.

The letter patted the committee on the back for encouraging Latin American and United Nations music in its past two annual programs. It went on to stress the role of music. 'Music builds morale. It inspires our fighting men on battlefields abroad and in training camps at home.'

The President concluded by saying that music has served as the universal language for centuries and will now 'contribute much to strengthening the bonds of friendship and cooperation among the Americans and other free peoples of the world of tomorrow.'

EX-GOV. HOFFMAN'S SONG

Harold G. Hoffman, ex-Governor of New Jersey, now a Lieut. Col. in the Army, is the lyric writer on 'We're All In It,' war tune published by Broadway Music.

The former governor has also written magazine pieces and poetry, but 'In It,' written with Paul Cunningham and Leonard Whitcup, is his first musical effort.

EXPANDING ROBBINS; FURTHER SUBSID COS.

The expansive Jack Robbins, who already has subsids in Cuba and Mexico, next plans a Robbins Music Corp. of Canada and, post-war, a Robbins Music of England and Robbins Music of Australia.

Right now Gordon V. Thompson, Francis, Day & Hunter and Albert & Son, respectively represent Robbins' music interests in those three countries.

ALLIE WRUBEL'S
LATEST SONG HIT!
MAY IN MEXICO
Words and Music by ALLIE WRUBEL ASCAP
Published by
WALTON GOLDMAN, INC.
NEW YORK
6425 HOLLYWOOD BLVD. HOLLYWOOD, CALIF.
CHICAGO

See Nix to Pa. Midnite Curfew

Philadelphia, April 20.

The midnight curfew on niteries, as proposed in several bills pending in Harrisburg, has little chance of passing, according to a committee of local tavern-keepers who have been contacting Pennsylvania politicos.

The committee, headed by Joseph Melody, huddled with David W. Harris, State Secretary of Revenue, last week, who told them that he was utterly opposed to a midnight curfew and he believed the State Administration was opposed to the 12 o'clock closing order as well.

Harris, who is also Republican City Chairman for Philadelphia, carries a lot of weight, in view of the large G.O.P. delegation in the legislature from this city.

The Democrats from Philly likewise are said to be opposed to a curfew. With the large bloc of votes from this city almost 100% against a midnight shuttering order, it seems certain that it will not pass.

Larry Funk's orchestra cancelled out of Village Barn, N. Y., date by leader's going into service. Anthony Mara orchestra replaced.

Johnny 'Scat' Davis and his band reopened Charley Foy's Supper Club in Los Angeles.

Award Trainer $900 For Death of Terrier

Minneapolis, April 20.

A district court jury awarded Gail M. Brancil, owner of a trained dog act, $900 damages for loss of a fox terrier trickster. She had sued the Sloppy Joe night club for $2,000 because, while playing an engagement there, Jill ate poison which had been set out for rats. Failure to warn her of the poison's presence constituted negligence, it was contended.

The dog's death leaves her with only one performing canine, Miss Brancil told the jury. She valued the lost dog at $2,000.

Down Kentucky Way

Cincinnati, April 20.

Veteran name songsters are headlining floor shows at the three top niteries on the Kentucky side of the Ohio river, opposite Cincy.

Gus Van is repeating at the Lookout House, after an absence of several months, and winds up an extended 20-day stay April 26. Cross and Dunn opened a fortnight's engagement Friday (16) at the Beverly Hills Country Club, where they have been frequent visitors, and Benny Fields started a two-week engagement the same night at Glenn Rendezvous.

Mich. Nitery Outfit Pledges State Help On Rum Violators

Detroit, April 20.

Hard hit by the agitation on soaring juvenile delinquency, particularly in the war centers, officials of the Michigan Table Top Licensees Congress have pledged their aid to the Liquor Control Commission of ridding their business of willful nitery violators, particularly those serving teen-agers.

The Congress, which comprises the State's nitery men, has been severely curbed and fined by the commission—the State recently required all youngsters in Michigan to carry birth-certificate drinking cards—and the latest action was taken to keep State control from expanding.

Otto W. Herpich, president of the Table Top crowd, told the State officials that the objective of a healthy nitery business could only be achieved through the cooperation of the liquor men themselves rather than by bullying tactics, and he said the organization itself would weed out nitery operators who were not running their biz properly.

Cleve. Niteries Cited

Cleveland, April 20.

State liquor agents are bearing down on niteries again, citing two for selling booze to youngsters and being responsible for another wave of commercialized immorality in the ranks of teen-age jitterbugs.

Joe Hatton's cafe and Stone's cafe were named in affidavits after police discovered that they were allegedly involved in the delinquency of several young girls seduced by customers. Two 16-year-olds testified that the owner of Hatton's cafe sold them likker, introduced them to men and often allowed them to sleep in booths overnight. Steve Salanci and Donald J. Conway were accused of taking them to hotels. Bartender at joint was arrested after selling booze to two adolescent boys. Stone's cafe also cited for allowing an 18-year-old lad and a 20-year-old girl to buy drinks.

Niteries in war-plant zones are being placed under heavy fire, too, by the police department, which has organized a checkup flying squad to cut down absenteeism in defense factories. Squad was formed as an emergency war measure when court cases revealed that war-workers arrested for speeding, accident and street brawls had become tanked up in nearby cafes.

Ex-Nitery Op Guilty On Conspiracy Count

Albert J. Contento, alias Al Howard, known as a gambler and former nitery operator in New York and Miami, pleaded guilty Wednesday (14) in New York federal court to charges of conspiracy and violation of the National Stolen Property Act. Sentence was postponed by Judge John W. Clancy to May 3.

Daniel Spencer Moran, a securities salesman, pleaded not guilty to the same charges Wednesday. His trial was set over, tentatively, to May 3. Both men are among the 13 indicted last week on charges that they had helped convert into cash and to transport across interstate borders securities stolen in Florida.

Sollie Childs on Unfair List, Charged With Strandings in Texas

Following complaints from Jack Irving, director of the Chicago local, American Guild of Variety Artists, that acts booked into Texas have been cancelled after opening night, leaving performers stranded, the American Guild of Variety Artists has initiated an investigation as a possible prelude to legal action.

On recommendation of Irving, Matt Shelvey, national AGVA administrator, had placed on the national unfair list Sollie Childs Productions, Inc., of Mineral Wells, Texas, operating shows in the southwest.

Childs is accused of breach of contract. According to AGVA, he contacted a number of agents, asking them to send acts into Texas and on a number of occasions cancelled them after opening night after trying to effect a cut in their salaries. AGVA has notified agents in the Chicago, St. Louis, Kansas and Milwaukee area of its action against Childs.

Ted Fio Rito's orchestra checked in at Monogram to play six numbers for the filmusical 'Melody Parade.'

Carl Fredericks and his band renewed for four weeks at Sugar Hill, Hollywood.

"THE DRINKS ARE ON ME"

"Think-a-Drink"

HOFFMAN

HIGHEST PAID BARTENDER IN THE WORLD

SERVES NOTICE TO--
MANAGERS--BOOKERS--AGENTS
AND "IMITATORS"

That the court sustained his copyright and PERFORMANCE rights by the all-inclusive order . . . establishing a precedent in show business by affirming the right of the artist to the fruits (and libations) of his own creation.

HERE'S A MICKEY FINN FOR IMITATORS!

The following court order is a warning against any further infringement, or use of any similar title or *performance*; and legal action will be taken accordingly:—Title and performance protected by Copyright No. 9515

IN THE CIRCUIT COURT OF THE ELEVENTH JUDICIAL CIRCUIT OF FLORIDA IN AND FOR DADE COUNTY, IN CHANCERY.
NO. 72788-C

CHARLES HOFFMAN, also known as "Think-a-Drink Hoffman,"
Plaintiff,
vs.
MAURICE GLAZER and JORDAN CORPORATION, a Florida corporation, trading as BILL JORDAN'S BAR OF MUSIC,
Defendants.

FINAL DECREE AND PERMANENT INJUNCTION

THIS CAUSE coming on for final hearing upon the bill for injunction and other relief filed by the plaintiff, the answer of the defendants and the voluminous testimony taken before the court by the parties to this cause and the court being fully advised in the premises it is

ORDERED, ADJUDGED AND DECREED:

1. That the plaintiff, Charles Hoffman, also known as "Think-a-Drink Hoffman," is the rightful and exclusive owner of the copyrighted title and trade name used by him and the rightful and exclusive owner of the performance in which he produces real, straight or mixed drinks or beverages, such as high balls, cocktails, liqueurs, zombies, coffee and ice cream sodas from metal cocktail shakers which are shown empty and from glass beakers filled with water.

2. That the defendants have infringed and violated these exclusive rights, trade name, work and performance of the plaintiff, and

3. That the defendants, their agents, employees, servants, confederates and all persons acting under their direction, and each of them, be permanently enjoined and restrained from directly or indirectly performing, publishing, copying, reprinting, distributing or otherwise causing to be performed, published, copied, reprinted or distributed the copyrighted title, address, work, act or performance of the plaintiff or any imitation thereof or from infringing in any wise upon the rights of the plaintiff and that the defendant, Maurice Glazer, be, and he is hereby, permanently enjoined and restrained from using the name "Think-a-Drink Count Maurice" or the name "Have-a-Drink Count Maurice," and Court costs in the sum of $58.45 hereby taxed against the defendants.

DONE AND ORDERED at Miami, Dade County, Florida, this 3rd day of April, A. D. 1943.

GEORGE E. HOLT,
Circuit Judge.

Now in 6th Week with Henry Duffy's
"MERRY-GO-ROUNDERS"
WILSON THEATRE, DETROIT

After Five Years—Still Personally Managed By
WILLIAM MILLER
Paramount Bldg., New York City

MARJORIE GARRETSON

A DYNAMIC! INDIVIDUAL!! PERSONALITY!!!

Sophisticated Lady of Melody and Mirth at the Piano

CURRENTLY PLAYING
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RKO Golden Gate Theatre
San Francisco

JUST CONCLUDED
10 Weeks
BIMBO'S 365 CLUB
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Opening April 27th
NEW CHATEAU ROOM
RADISSON HOTEL
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Exclusive Management
WILLIAM MORRIS AGENCY
New York - Chicago - Hollywood

Personal Manager
ARTHUR BERGOFFEN

Special Material
MAC MAURADA

DANNY ROGERS

Just concluded 6 weeks at Hurricane, New York

NOW IN THIRD WEEK AT CLUB 18, N. Y.

AND CURRENTLY DOUBLING AT
LOEW'S STATE, New York
(WEEK APRIL 15)

COMPLETED
8 WEEKS WITH
ZIEGFELD FOLLIES
OF 1943

Per Mgt. TAPPS

AGVA Panel Rules Vs. Gali-Gali On 'Vanities' Exit, but Return Uncertain

On the basis of evidence sifted by a special advisory committee which sat in New York last week to hear the controversy the panel has ruled in a report to the American Guild of Variety Artists that Gali-Gali, the magician, should be required to return to the cast of Earl Carroll's touring tab 'Vanities.' The magi quit the show three weeks ago after its Cleveland run, claiming that a 'rider' attached to his run-of-the-play contract permitted him to terminate the engagement in event of illness 'or other good cause.'

Despite the committee's findings, however, Mat Shelvey, national AGVA administrator, to whom the case was appealed by both Gali-Gali and Carroll, declared yesterday (Tuesday) he was still undecided whether the magi would be compelled to abide by the panel's decision because of the report subsequently submitted by the performer's medico, which stated that Gali-Gali's health was such that it would be 'suicide' to force his return to the show. Shelvey said the doctor's claims would require further investigation.

The magi, in asking AGVA to uphold his action, said he was a 'mental and physical wreck.' In its report to Shelvey, the committee said: 'Gali-Gali claims to have been badly treated, abused and threatened. He claims that the conditions under which he was working with the Carroll unit were such as to be unbearable and to make it difficult, if not entirely impossible, for him to properly perform. Gali's charges center around the action of and treatment received from William Meador, the stage manager of this touring company. This committee is unanimously agreed that the complaints made by Gali may very well give him the right to terminate his contract for cause. However, the facts complained of have not, in any way, been corroborated or further substantiated. While we have no reason to doubt him, we feel that charges such as these should be corroborated before we should conclude his right to terminate the conract.'

Sifting the evidence were Lionel Kaye, Bill Brandell, Wally Jackson and David Figueroa.

N. Y. VERSAILLES SHOW TO TOUR NIGHT CLUBS

Current floor show at the Versailles, N. Y. nitery, is being whipped into a 'Versailles Unit' for a country-wide tour of night spots. George Hale is supervising the production, with Miles Ingalls handling the bookings.

Show will have six production numbers featuring the Conover Models and, in addition to the dancing teams of Carol and Sherod and Ellsworth and Fairchild, curently at the Versailles, a comedy act will be added.

With the show bowing out of the Versailles on May 28, the tour gets under way at the Glen Rendezvous, Newport, Ky., June 6, with dates at the hotels Book-Cadillac, Detroit and Roosevelt, New Orleans, thus far skedded to follow.

Asking price for the package show is $2,500 a week.

'Big Time' Orch Wage Snarl Catches WLB Eye

Los Angeles, April 20.

War Labor Board is readying to crack down on the dispute over the $10-a-show wages drawn by the pit band at the Mayan theatre for the run of the Fred Finklehoffe-Paul Small Variety revue, 'Big Time.' Homer Curran, who furnishes house and orchestra, is protesting the scale as excessive, claiming the rate violates the wage ceiling set by WLB. Musicians declare the same scale was paid by shows playing the house in 1941 and 1942, before the ceiling went into effect.

WLB has notified both parties that penalties will be levied on payers and payees if an investigation proves that Federal regulations have been violated.

Flays Actors Who Beg for Applause

Lansing, Mich., April 18.

Editor, 'Variety':

Why is it so many actors spoil their performance by begging for applause? I've noticed it time and again, and I think there's nothing more disgusting. If I were in their shoes and found that my particular part of the show wasn't wowing the customers, I believe I'd go to work overhauling the act so that it did—and not vent my spleen on the folks out front for not being appreciative.

Recently, we had a big name revue in our town. One of the performers began heckling the audience almost from the opening curtain because they didn't howl with glee or make the rafters ring with thunderous applause for his efforts. He was good, and I'll admit maybe the audience wasn't as responsive as it should have been, but he only made things much worse by continually making sneering asides about 'folks sitting on their hands' and 'really, the applause wouldn't hurt my ears,' etc...

Maybe I'm just an old crab—but who wouldn't be, to get up in the morning and find his Victory Garden buried under a foot of snow the last of April? But I still say performers shouldn't treat their audiences as if they were a bunch of hicks (even if we are) and shouldn't ask for applause. If they can't get it otherwise—to blazes with it.

W. H. Hackett,
Theatre Editor,
Lansing (Mich.) State Journal.

PAT O'DAY ON PROBATION

Minneapolis, April 20.

Paul R. Thompson, known in entertainment circles as Patrick E. O'Day, returned with his wife to Brooklyn, N. Y., after the latter succeeded in inducing the federal court here to put him on probation after he pleaded guilty to impersonating a Government agent and cashing a worthless check here.

TIRELESS TEMPLETON

Marathon Dates and 66 Routines in First Six Nights in N. Y.

Alec Templeton, currently appearing at the Waldorf-Astoria hotel, N. Y., now provides the entire late supper show nightly in the Wedgwood room. The King Sisters, who opened in the show with him April 2, closed Sunday night (11), and have not been replaced.

The blind piano-satirist does not play the dinner show at the spot, the entertainment for that being Frakson, magician, backed by Carmen Cavallaro's orchestra. Incidentally, Cavallaro, who also plays the supper show with Templeton, was originally a solo pianist, and now features the piano with his band.

During his first six nights in the Wedgwood room Templeton played 66 numbers without repeating a single one. He determined in advance that he would not repeat any selection, even for an encore, during the entire four-week engagement.

Besides his nightly stint at the Waldorf and his five-minute program Monday, Wednesday and Friday nights on the Blue network for Dubonnet wine, Templeton is working in a few concert dates.

He also did a guest shot last Wednesday (14) on the Old Gold program via CBS. Since that involved a regular broadcast and repeat, in addition to his scheduled Dubonnet program and the supper show at the Waldorf, he played a quadruple stint during the evening.

Although the Waldorf provides him with living accommodations during his engagement there, he usually commutes from his home in Greenwich, Conn.

Nitery Owner Gets 12-15 In Hub Fire

Boston, April 20.

Barnett Welansky, owner of the Cocoanut Grove, where 491 people, including many in show business, died in a fire last Nov. 28, was sentenced last week to serve 12 to 15 years at hard labor in state prison on 19 counts of manslaughter.

Judge Joseph L. Hurley, in sentencing Welansky, who was not on the premises the night of the fire, denied defense motions for a new trial, for a continuance or for an arrest of judgment.

Removed to state prison, Welansky was examined for suitable occupation and was assigned to a sewing machine making underwear. He has a heart ailment.

The final courtroom scene was one of bitter castigation of Welansky by Atty. Gen. Bushnell, who prosecuted the case from the beginning with considerable oratorical flourish.

Ottawa Fine for Crowding

Ottawa, April 20.

Strict checkup on fire regulations begun after the Boston and Newfoundland disasters is being continued here without letup.

Latest court appearance is Frederick Robertson, Mayfair theatre mgr., fined $40 and costs in city court for overcrowding. Police claimed picture house, a nabe, was still selling tickets when more than 400 people were standing at the back and in the aisles.

Charges of Negro Discrimination Widen Breach in New York AGVA

Breach between the New York local, American Guild of Variety Artists, and the advisory committee seeking to restore local autonomy to the N. Y. local was widened this week over claims that discrimination against colored people currently exists within the vaude and nitery union.

'I challenge any such claims,' said Dave Fox, director of the N. Y. local. 'Long before the so-called advisory committee began to function, the N. Y. local of AGVA had been doing everything within its power to help the colored performer. That goes for the present, as well.'

Backing up Fox's contention was a statement from Marcia Marquez, colored comedienne, which averred that the discrimination claim was a misrepresentation. 'In my long association with AGVA, I've been treated as well as anyone else,' she said. 'I've sat in on meetings with AGVA, as have other colored performers at the Ubangi Club, but never was there even the slightest suggestion of discrimination.'

Newest development in the rift within AGVA was occasioned by a remark made at a mass meeting staged by the advisory committee last week. At that time a slate of officers was nominated as a prelude to the submission of a petition to the parent Associated Actors and Artistes of America demanding the right to hold an open membership meeting and elect a rank-and-file board to rule N. Y. AGVA.

Howard's Name Cues Remark

When the name of Bob Howard, colored pianist-singer, was advanced as a vice-president under the proposed autonomous setup, Samuel Kramer, who presided at the mass meeting, commented that once local autonomy was restored there would be no discrimin.tion against colored people in AGVA. Kramer's remark provoked the stew in the union's administration.

Slate of nominees is being held in abeyance pending action by the 4A's on the petitions obtained by the advisory group. Harlan Dixon, dance director and exmusicomedy hoofer, was nominated as president. In addition to Howard, others selected for vice presidents include Hal Sherman, Nita Naldi, Moya Gifford and Peter Wells.

The petition, to which more than 300 signatures have reportedly been affixed, will be presented to the Four A's at its next meeting. If the demand for the open membership meeting is rejected, committee spokesmen say they're 'loaded with ammunition' and won't give up the fight. Claimed by the committee that under the present setup the N. Y. local is stripped of democratic procedure because AGVA membership has no say in the administration's policies.

'Ice Follies' $165,000 In 3 Fine Mpls. Weeks

Minneapolis, April 20.

'Ice Follies' played to about 130,000 paid customers, 35,000 more than ever before here, grossing an estimated $165,000 for its three-week stand at the Arena. There were 25 performances scaled at $2.20 top. A check of $8,059.98, representing the gross of an extra performance, was turned over by the owners to the war chest.

During the engagement, the show sold $1,613,925 of war bonds through solicitations during the performances and as the result of a special war bond matinee when admission was through purchase of a bond.

Troupe is laying off three weeks here before resuming in Seattle and then going to San Francisco, where new edition will be staged.

OPA Sympathetic To Stage Terpers

Washington, April 20.

Office of Price Administration has recognized the dancing lines in the motion picture houses and in musical comedy, and they will be allowed a special dispensation on shoes.

Fanchon & Marco applied for 19 pairs of shoes for the Roxyettes now pirouetting on the Earle stage, with each chorine equipped with four sets of dancing slippers in various colors. The color scheme is out and so is the four-pair schedule. But OPA recognizes that stage dancing wears out shoes faster than a letter carrier, and the restrictions calling for the normal three pair a year are relaxed to costume the coryphees. When their shoes wear out the entrepeneurs can apply on special OPA blanks and have them replenished.

Order also applied to professional entertainers specializing in dancing, to musical comedy choruses and to Hollywood girls whose specialty is terpsichore.

John Dugan Quits MCA

John Dugan has resigned from Music Corp. of America, where he was in the theatre department, following differences with Sonny Werblin, MCA executive, late last week. Attempts were made up until early this week to get Dugan to reconsider, but he remained adamant. He will go into the agenting biz on his own.

MCA is now looking for a replacement in the department headed by Phil Bloom.

Ink Spots Unit on Interstate

San Antonio, April 20.

Interstate Circuit has set a unit on its circuit of houses headed by the 4 Ink Spots with Lucky Millender's orchestra.

Show is set to open here at the Majestic Thursday (22).

Connee's Ky. Cafe Date

Connee Boswell has been booked to open at the 200-capacity Glenn's Rendezvous, Newport, Ky., May 7 for two weeks. Spot is right across the river from Cincinnati.

Date is singer's first nitery booking in some time. She returns to theatre work after its completion, opening at the Stanley theatre, Pittsburgh, May 21.

New Orleans' War-Boom Harvest Makes City 'Paris of New World'

By TED R. LIUZZA

New Orleans, April 20.

The war is a new experience for this old town on the Mississippi river. In World War 1 it got all the backwash and little of the economic hypodermic. Today the sharp staccato of riveting has been added to the symphony of indulgent living, which for generations has brought the city the characterization: Paris of the New World. It all adds up to terrific grosses for show business, particularly niteries.

With shipyards booming, plane assembly plants in construction and many other factories turning out war materials, it is not only geared to the effort, but shifting the gears so smoothly that it is not jarring a single rock salt crystal from behind Antoine's oysters Rockefeller, or missing a drop of fiery cognac from the Cafe Royale at Arnaud's.

In the last census New Orleans had a population of 494,000; but today the population is estimated at nearly 610,000, and it's still growing. Business men will tell you confidently that it is headed for the million mark, and it has a good chance of continuing growth in the postwar era.

Unemployment is unheard of these days. With payrolls at an all-time high, with families that were so lately on the WPA or direct relief now earning from $60 to $100 per week, with a flood of bills pouring into the hands of workers who can't buy new cars; with thousands of persons demanding relaxation from straining labor, the night spots, theatres and other entertainment places are getting a terrific play. The movies are booming and vaudeville has come back. Saloons and cocktail lounges with singing acts and boogie-woogie pianists and hole-in-the-wall niteries with strippers are reaping harvests, and it is a question if the performers aren't earning as much money as when vaudeville was in its heyday.

Capacity Audiences Everywhere

New Orleans has always been proud of its cultural contributions to the nation. It is going to have a permanent opera company. It is in the midst of a gala theatrical season. Road shows, one-day opera stands, concerts by famed artists have drawn capacity crowds. Irwin Poche, manager of the Town Hall, is now the city's leading impresario.

New Orleans is a great rail center connection with the Army camps in the state and adjoining areas where nearly half a million men are in training, and these, too, add to the bustle of the city on weekends because of the many entertainment features the town provides. Parents and relatives who come here to visit the men in the armed forces stationed at bases on the lake front, Navy Yard and Coast Guard station further swell the city's population on weekends. Hotel rooms and available housing space are at a premium.

With the good grace for which this old town has long been noted, the city is adapting itself surprisingly well and managing it without losing either the warmth of its hospitality or its almost light opera charm. And the people are still finding time to dine at length in its famous restaurants in the French Quarter. They are still enjoying their shrimp remoulade or shrimp creole, at prewar prices, and working the day's worries under with a flaming Cafe Brulot Diabolique.

A large part of the city auditorium that saw the gay balls of Mardi Gras is now a barracks for soldiers. The gay celebration has been called off for the duration. The floats which feature the gorgeous night pageants and other gadgets that cost hundreds of thousands are stored away, gathering patriotic dust. But even that loss is small compared with the others that accompanied the cancellation of the celebration—a loss of two to three million dollars, which the tourist trade brought during Carnival week.

New Orleans has taken up the burden of wartime production, without laying down the gentle burden of indulgent living.

Follow The Arrows... For Box-Office Results!!

THE BERRY BROS.

STRAND, N. Y.

The Berrys are still boffing with their spectacular hoofing, with that business of flinging the canes about giving the turn its excellent novelty. They drew the top applause opening night. They were standing 'em up in the lobby. Kahn.

'Variety', Apr. 14.

Currently At The

STRAND

New York

Engagement Extended To Six Weeks . . . .

Just Concluded 29 Successful Weeks With Fred F. Finklehoffe's 'SHOWTIME'

Under Contract to Universal Pictures for a forthcoming production. . . .

Exclusive Management

SAM BERK

1619 Broadway New York

Nina Lunn, Senator's Kin, in Show Biz Bow

Philadelphia, April 20.

Another society name made her nitery debut here last week. She's Nina Lunn, granddaughter of U. S. Senator Wallace White of Maine.

The gal is an Al Siegal 'discovery' and has been signed for a part in 'Miss Underground,' coming Broadway musical. Her nitery stint at the Embassy is her first professional job. (Reviewed under New Acts).

BRITO VS. SINATRA

Two 57th St. (N.Y.) Niteries with Opposing Warblers

La Martinique, class New York nitery, has signed Phil Brito, Blue Network warbler, to a four-week contract at a reported $500 per, with options for four more, starting tonight (Wednesday). Engagement is seen as competitive move to Frank Sinatra's click at the Riobamba, which has other higher bracket spots searching for personable male singers who have had the benefit of a radio buildup such as CBS gave Sinatra. Fact that Martinique is located crosstown on same street (57th) is indication of feuding possibilities which the owners have in mind in signing Brito.

Latter, who is heard over Blue Network six times weekly, and who came to New York a month ago from radio work in Cincinnati, has just signed a Victor contract.

Show at the Martinique remains the same, spotting comedian Jackie Miles and Elaine and Fred Barry, dancers.

Cynda Glenn Slated For St. Louis Operetta

Cynda Glenn is set for the St. Louis Municipal Operetta this summer, opening in 'Rose-Marie' in June for Dick Berger, after completing at the Troika, Washington nitery, where she returns May 20. This is the comedienne's third date at the D. C. nitery. A week at the Capitol, Washington, precedes the Troika.

Miss Glenn had to turn down the Copacabana, N. Y., because of the St. Louis engagement.

AGVA SEEKS TO SIGN COPACABANA, N. Y.

American Guild of Variety Artists has initiated steps to line up Monte Proser's Copacabana, New York east side nitery, for a minimum basic agreement contract. AGVA, seeking an 'A' classification pact calling for minimums of $75 for principals and $50 for chorus girls, is concerned principally over working conditions, according to Dave Fox, N. Y. local director for AGVA.

Meanwhile, Fox announced settlement of the dispute between Steve Murray, comedian-m.c., and Harry Finkelstein, owner of Club 51, N. Y. Murray, in a complaint to AGVA, said he was inked in on a two-week contract March 30 and that when Finkelstein shuttered the nitery for repairs April 3 he was only offered salary for four days. Compromise settlement involved payment to Murray of $107.75.

Club 51 is skedded to reopen with Pat Harrington and Frankie Hyers, latter having switched over from nearby Club 18, where they had long been standbys.

Robbed of $5,600, $3,000 Overlooked

Minneapolis, April 20.

In a daylight holdup, three bandits beat Peter Revsbech, manager of the S.O.S. night club here as he was entering the establishment and got away with $5,600 in cash. However, they overlooked $3,000 in their victim's inside overcoat pocket.

Revsbech had just been to the bank to draw money for cashing checks, making change and meeting the payroll. The establishment was insured against holdups for $6,000.

Penthouse Hennery

Milwaukee, April 20.

Joe Mallon, who manages the Plankinton Arcade on Wisconsin avenue, has taken time enough from the bowling alleys and other activities in his building to plan a poultry farm in the penthouse atop the Arcade with a starting line of 200 Rhode Island Reds to get things going.

Assisting Mr. Mallon will be 18 of his staff who will share the expected eggs, the idea being that 200 hens ought to supply all concerned most amply.

The health department says the idea is okay so all Joe Mallon and his co-ops have to do now is collect the eggs.

Detroit Device Helps Sponsor Local Talent In Hollywood Tryouts

Detroit, April 20.

Dancing and dramatic schools here have hit upon a new device for showing off their abilities and landing their prodigies in Hollywood.

When Geanne Gustaf, 16-year-old actress, received notice from a picture agent to go to the Coast at once, the youngster was stuck for money. Other students at the youngster's dance and dramatic school heard of her plight, whipped together a show, went out and sold tickets, ran the entertainment off to two spill-over crowds when the press got interested in the charity device, and handed over several hundred dollars to their prodigy for the Hollywood trip.

Miss Gustaf in addition to being a dancer had sung with several bands in Detroit. Other schools now are working on the idea of similar shows with the idea of sending out their brightest prospects to the Coast in view of the player shortages.

Roadhouse Still Laying Eggs, Real Ones This Time

Camden, N. J., April 20.

New use for old niteries has been discovered by a couple former Philly stock brokers. They bought a roadhouse near here which had closed down since gas rationing made it inaccessible, and have used it as the nucleus for a poultry farm.

Spot is the former Golden Slipper Club, on the Black Horse pike, about six miles from here. It will be headquarters for 50,000 chickens. Operators are Morris Waber and Sol Spiegelman, who were recently released from the Army in the over-38 classification on the provision they get into essential industry.

Saranac Lake

By Happy Benway

Saranac, April 20.

Whitey Mathews, the IATSE member who made the grade here, is now working backstage on Broadway for 'Counsellor-at-Law,' the Paul Muni revival.

Bede Fidler, here for four years, is now taking a medical secretarial work routine in Reading, Pa., and doing o.k.

Margie Regan, ex-secretary to Jimmy Johnston, the fight promoter, has received her final papers and has returned home.

Rose Goldstein is flashing good reports. Looks like she's due for a trip home.

Richard (Mutual) Puff visited by his wife nightly. He's making a rapid comeback and should be on mild exercise soon.

George Eaton and wife, formerly of the old Columbia burlesque circuit, visiting their son John ('Legit') Eaton, who is doing o.k.

Tommy Vicks, Boston m.c. and comic, is recovering from the flu and a dislocated ankle.

Clayton Cornell, manager of local Pontiac theatre, was handed a plaque and medal for his efforts on behalf of the Red Cross drive.

(Write to those who are ill.)

Variety Bills

WEEK OF APRIL 23

Numerals in connection with bills below indicate opening day of show, whether full or split week.

Loew

NEW YORK CITY
Capitol (22)
Ozzie Nelson Orch
Harriet Hilliard
Harris & Shore
Eunice Healey
Jackie Miles
State (22)
Novak Sis
Stepin Fetchit
Diosa Costello
Benny Rubin
Adrian Rollini 3
The Hit Paraders
PITTSBURGH
Stanley (23)
Xavier Cugat
WASHINGTON
Capitol (23)
"Hobby Lobby"
Mimi Kellerman
Fague Springman
Rhythm Rockets

Paramount

NEW YORK CITY
Paramount (21)
H James Orch
Golden Gate 4
Dave Barry
Evelyn Farney
CHICAGO
Chicago (23)
4 King Sis
Oxford Boys
A Allen & Hodge
Red Dust
Regal (23)
Eddie Durham Bd
Sinclair & Le Roy
Earl & Francis
DETROIT
Michigan (23)
Beatrice Kay
Johnny Long Bd
Tim Herbert
Carr Bros
MIAMI
(21-23)
Jeanette Garrette
De Castro Dancers
Chester Dolphin
Jackie Green
Allan Jones
OMAHA
Orpheum (23)
Tommy Dorsey Bd
Colstons
Bobby Whaling

RKO

BOSTON
Boston (22)
Chico Marx Orch
Frank Gaby
Toy & Wing
(15)
Sonny Dunham Orc
Winnick & Mae
Stepin Fetchit
Jane Frazee
Minnevitch Boys
CLEVELAND
Palace (22)
Andrews Sis
Mitchell Ayres Orch
Masters & Rollins
Jessie & James
(15)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
COLUMBUS
Palace (27-29)
Boone C Jamboree
(20-22)
Will Osborne Orch
Beatrice Kay
Carr Bros
Ruthie Barnes
ROCHESTER
Temple (23)
H McIntyre Orch
John Boles
Christine Forsythe
Canfield Smith

Warner

NEW YORK CITY
Strand (23)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
(16)
Jan Savitt Orch
Ethel Waters
Bob DuPont
3 Berry Bros
PHILADELPHIA
Earle (23)
Phil Spitalny Orch
(16)
Hal McIntyre Orch
Alan Mowbray
3 Samuels
Chas Carrer
PITTSBURGH
Stanley (23)
Xavier Cugat Orch
Gene Sheldon
Raul & Eva Reyes
(16
Andrews Sis
Mitchell Ayres Orch
Jesse & James
Masters & Rollins
UTICA
Stanley (23-26)
Sammy Kaye Orch
Criss Cross
Sunny Rice
WASHINGTON
Earle (23)
The Roxyettes
Mario & Floria
Gene Marvey
(16)
Ina Ray Hutton Orc
Dorothy Keller
Walter Nilsson

Independent

NEW YORK CITY
Music Hall (21)
Dorothy Shawn
June Forrest
Albert Gifford
3 H'wood Blondes
Broadhurst (24)
George Jessel
Jack Haley
Ella Logan
The De Marcos
Berry Bros
Bob Williams
Con Colleano
Olsen & Shirley
Lucille Norman
Roxy (21)
Chico Marx Orch
Marty May
Toy & Wing
Marion Hutton Co
De Vasconcellos
Johnny Drake
Jefferson (24-25)
8 Marshalls
4 Queens
Mickey King
Jacqueline Hurley
(1) to Fill
BROOKLYN
Mayfair (24)
Benny Baker Co
Philip Peters
(3) to fill
LONG ISLAND
Jamaica (22-25)
Maxine Bros & Bob
Ted Claire
Elaine Barton
Ty'r. Thorn & R'b't
(1) to fill
(22)
Midgie Fellows
(3) to fill
Lynbrook (23-24)
4 Naval Cadets
Gary Sale
(3) to fill
Steinway (22-24)
3 Murphy Sis
Elaine Jordan
Bento Bros & Rita
Doyle & Seed
Cleo Florenz
ALLENTOWN
Colonial (26-28)
Salute from Hawaii
ATLANTIC CITY
Steel Pier (24-25)
Les Brown Orch
Salute from Hawaii
BALTIMORE
Hippodrome (23)
Bertay Sis
Radio Aces
Howard-Paysee D
Jack Marshall
Gautier's Bricklf'y's
State (22-24)
Stanley & Elva
Shy Sis
Wynn 2
Earl Faber
(25-28)
Morris & Morris
Tyler & Renard
BRIDGEPORT
Lyric (18-20)
Mal Hallett Orch
Elton Britt
Murtah Sis
Al Gordon
CAMDEN
Towers (23-25)
2 Olympics
June Hart
Little Tough Guys
Harris & Howell
Rigoletto Bros
ELIZABETH
Liberty (22-25)
The Great Lester
The Graysons
Helene & Her Violin
(1) to fill
HARTFORD
State (23-26)
Sammy Kaye Orch
Cris Cross
Sunny Rice
INDIANAPOLIS
Circle (23)
E Carroll's Vanities
NEWARK
Adams (23)
Charlie Spivak Orch
Val Irving
Bellet & English B
PASSAIC
Central (23-25)
Stan Kenton Orch
Johnny Morgan
Mitzi Green
Al & Connie Fanton
PATERSON
Majestic (22-25)
Les Hunt & Juliette
Al Zimmy
Patsy & Slyvia
Gallo & Girls
PHILADELPHIA
Carman (23)
Jack & June Blair
Two Chords
Keaton & Armfield
The Appletons
Fay's (23)
Count Basie Orch
Thelma Carpenter
Apus & Estrilita
6 Congoroos
PROVIDENCE
Metropolit'n (23-25)
Ina Ray Hutton
Jane Frazee
Charles Carrer
Diamond Bros
WASHINGTON
Howard (23)
Cootie Williams Orc
Brookins & Van
3 Blue Jackets
Pops & Louie
WATERBURY
Poli's (21-22)
Mal Hallett Orch
Elton Britt
Murtah Sis
Al Gordon
WOONSOCKET
New Park (24-26)
Birdland
Joe Rio
Murtah Sis
Rex Weber
Snap & Snappy
WORCESTER
Plymouth (19-21)
Judy Canova
The Graysons
Bo Jenkins
Bud Sweeney
Pearl Primus
Ammons & Johnson
Norman Koker
Alphonse Cimer
F Newton's Orc
Casbah
Frank Ricker
Carlos Montoya
Dolores Anderson
Don Maya Orc
Casino Russe
Blanka
La Belle Alexia
Jascha Davidoff
George Sattan
Nadia & Sasha
Gypsy Chorus
Arlene
Bea Foley
Frances O'Connell
Marie Daley
Dorothy Mack
Marlene Francis
Paula Valera
Cerutti's
Bricktop
Garland Wilson
Ted Steele
4 Chanticleers
Chateau Moderne
Maryon Dale
Dorothy Tanner
Terrace Boys
Club 18
Ann White
Betty Ann Jordan
Al Stone
Barbara Lee
Bud Sweeney
Carrie Finnell
Percy Stoner
Mickey Ford
Vince Curran
Diane Fontane
Hazel McNulty
Gaye Dixon
Jerry Blanchard
Joe Frisco
Gordon Andrews O
Frankie Froeba Orc
Club 51
Bee Kalmus
Rosie Moran
Helen Olson
Steve Murray
Casey Orc
Club 1-2-3
Roger Stearns
Myra Kingsley
Copacabana
Jimmy Durante
Gomez & Beatrice
Sunny Rice
Leonora Amara
Martha Burnett
Ted Straeter Orc
Frank Marti Orc
Coq Rouge
Andre Bodo
Charles Inwald
Famous Door
Jimmy Arden Orc
Greenwich Village Inn
Dooley Wilson
Wini Shaw
Nils & Nadynne
Dinorah & Cuban B
Geo Handy Orc
Harlequin
Patricia Bright
Adele Rivie
Bernie Dolan Orc
Jan August Orc
Havana-Madrid
Carmen de Riviro
Jose Fernandez
Noro Morales Orc
Moncita & Lao
Pilar & Luisilio
Pepito Orc
Hickory House
Diane Noble
Ancil Sweet
Larry Bennett Orc
Hotel Astor (Columbia Room)
Jimmy Carroll
Cocktail Lounge
Dick Kuhn
Hotel Belmont Plaza (Glass Hat)
Harry Stockwell
Karen Zoska
Edith Waters
Keith Clark
Varios & Vida
Ming & Ling
Douglas Bros
Joe Pafumy Orc
Hal Saunders Orc
Hotel Biltmore
Rudy Richards
Jimmy Carter
Hazel Franklin
Ray Heatherton Orc
Hotel Commodore (Century Room)
Commodorables
Marilyn Duke
Ziggy Talent
Murphy Sisters
Cerney Twins
Vaughn Monroe Orc
Hotel Dixie (Terrace Room)
Jacqueline
Al Trace
Arlane Trio
Hotel Edison
Tommy Tucker Orc
Hotel Essex House (Casino on Park)
Nick D'Amico Orc
Linda Lark
Hotel Lexington (Hawaiian Rm)
Kahala
Talima
Momikai
Lani McIntyre Orc
Kea Lake
Leilani Iaea
Hotel Lincoln (Blue Room)
Abe Lyman Orc
Hotel Madison
Sonny Kendis Orc
Hotel McAlpin (Marine Grill)
Gladys Tell
Johnny Messner Orc
Hotel New Yorker (Terrace Room)
Jerry Wald Orc
Adele Inge
Ronny Roberts
Bisselle & Farley
Peter Killam
Hotel Park Central (Cocoanut Grove)
Wendy Bishop
Jerri Vance
Dell O'Dell
Eleanor Teeman
Bill Russell
Judy Manners
Arturo Arturos Orc
Betancourt Orc
(Royal Palm)
Ginger Johnson
Jack Reynolds
Sandro Rosati
Bennett Green
Jerry Green
Bunny Howard
Hotel Pennsylvania (Cafe Rouge)
Bob Allen Orc
Bob Eberle
Kitty Kallen
Hotel Pierre (Cotillion Room)
The D'Ivons
John Sebastian
Stanley Melba Orc
(Cafe Pierre)
Molly Horton
Andrinis
Hotel Plaza (Persian Room)
Hildegarde
Bob Grant Orc
Hotel Roosevelt
Guy Lombardo Orc
Hotel Savoy Plaza (Cafe Lounge)
Ray Parker
Joel Herron
Roy Ross Orc
Hotel Sheraton (Satire Room)
Stefani & Armando
Hal Yates
Ricardel Orc
Hotel St. Moritz
Dolores Del Carmen
Ron Perry Orc
(Maisonette)
Diana Del Rio
Hotel Taft
Vincent Lopez Orc
Hotel Waldorf-Astoria (Wedgwood Room)
Alec Templeton
Mischa Borr Orc
Carmen Cavallaro O
Iceland Restaurant
Danny White
Kathryn Harvey
Miaco
DeQuincy & Givens
Ted Eddy's Orc
Angelo Orc
Jimmy Kelly's
Glenda Hope
Mary DiMaggio
Honey Ames
Carter & Ross
Lorna Rhode
Margaret Gray
Joe Capello Orc
Kelly's Stable
Coleman Hawkins
Billy Daniels
Vicki Zimmer
Nat Jaffe Orc
La Conga
Carmen Amaya
Gonsueld Moreno
Paula Lawrence
Josh White
Miiskaya
Rasha & Mirko
Leon & Eddie's
Eddie Davis
Joey Adams
Barbary C Boys
Robert Field
Charlotte Vogue
Eddy & Lake
Tony Canzoneri
De Maye, M & M
Francis Lane
J & J Brandel
Lou Martins Bd
Monte Carlo
Jack Rosello Orc
Pierre Beaucaire
Iris Raye
Evelynid Trio
19th Hole Club
Chiquita Venizia
Mickey Mallory
Milt Mann Orc
Number One Bar
William Russell
Adele Arden
Bob Downey
Fredric Vonn
Hazel Webster
Old Roumanian
Henny Nadell
Sadie Banks
Leo Fuld
Ada Lubina
Joe LaPorte Orc
Ginger Layne
Queen Mary
Naya Grecia
Vera Niva
Castaine & Barry
Guy Martin Girls
Pat Clayton
Irving Conn Orc
Peter Rotunda Bd
Queens Terrace
Phil Foster
Susan Carol
Jeane & Phillips
Adams & Dell
Jack Allyn
Ned Harvey Orc
(Alpine Musical Rainbow Inn
Murray Davis
Joe Crosby
Muncie King
Pat Clancy
Velita
Earl Lindsey Gls
Sid Saunders Orc
Boada Orc
Riobamba
Frank Sinatra
Pierre De Angelo
Joe Rio
Carol King
Nat Brandwynne O
Chavez Orc
Rogers Corner
Korn Kobblers
Rose Perfect
Ben Yost (5)
Harry Lefcourt Orc
The Aristocrats
Waikiki Hula Maids
Jeanne Claire
Charlie Carlile
Johnny Pineapple O
Meyer Davis Orc
Adams & Dell
Victor Quartet
Harold Green
Connie Howell
Hollander
Sater & Sherr
Stylists
Harold Sandier Orc
Ruban Bleu
Maurice Rocco
Betty Bryant
Maxine Sullivan
Eddie Mayehoff
Julius Monk
Russian Kretchma
Daria Birse
Lola Zalipskayo
Senya Karavaeff
Michel Michon
N Matthey Orc
Vladimir Kayaloff
Nastia Poliakova
Marusia Sava
Misha Uzdanoff
Spivy's Roof
Spivy
Hildegarde Halliday
Noble & King
Stork Club
Larry Siry Orc
Charles Baum Orc
Fausto Curbelo Orc
The Place
Irene Barkley
Pat Ring
Evelyn Brock
Skeets Tolbert
Ubangi Club
Jackie Mabley
3 Loose Nuts
Beatrice Dye
Columbus Orc
Versailles
Cal Olman Orc
Panchito Orc
Dwight Fiske
Evelyn Daw
Ellsworth & F'child
Carole & Sherod
Gilbert Russell
Conover Cover Gls
Village Barn
Jube Sheeran
Johnny Faust
Scott & Sussane
Barbara Ashley
Don Richards
Zeb Carver
Tiny Clark
Jess Jordan Orc
Village Vanguard
Eddie Heywood Orc
R Dyer-Bennett
Eda Dova
Carol Channing
Don Fry
Wivel
Bob Lee
Tommy Hayden
Selandia Dancers
Harry Horton Orc

Cabaret Bills

NEW YORK CITY

Algiers
Don Baker Orc
Edith Barrie
Odaliques (6)
Lolita Moya
Aquarium Rest.
M Powell Maniacs
Alan Holmes Orc
Armando's
Wilma Cox
Geo Morris Orc
Bill Bertolotti's
Wynne Warfield
Joan Benoit
Beverly Hosier
Moya Gifford
Madelyn White
Don Sylvio Orc
Roberto Orc
Bill's Gay 90's
Ethel Gilbert
Harry Donelly
Charlie Ross
Bernie Grauer
Gay 90's Quartette
Blue Angel
Madame Alphand
Sylvia Marlowe
Brenda Forbes
Hector Montverde
Stuart Ross
Helene Hoskins
Cafe Life
Smith & Boyd
Don Tannen
Dmitri Matvienko
Kris Kay Orc
C. Codolban's Orc
Cafe Society (Midtown)
Golden Gate Quartet
Hazel Scott
B & E Kraft
Ellis Larkins Trio
Teddy Wilson Orc
Cafe Society (Village)
Kenneth Spencer
Georgia Gibbs
Elaine Barrett
Dick Wilson Orch
Bela Bizony
Jack Dempsey's
George Sterney Orc
Dave Roberts Trio
Don Baker
Barbary Coast Boys
Diamond Horseshoe
Harriet Hoctor
W. C. Handy
Pansy the Horse
Willie Solar
Calts Farm
Billy Wells
Four Fays
Herman Hyde Co
Lucienne & Ashour
Eddie Eddy
Perlita
Virginia Mayo
Pedro Lopez
June Melva
Great Daniel
Emma Francis
Norine Robinson
Nellie Durkin
Billy Banks
Perry Bruskin
Roy Fox Orc
Sid Prussin Orc
Jimmy Dwyer's
June Melville
Julia Gerity
Dorothy Kelligan
Adillin Kreeshy
Keyboard Kuties
Bobby Parks Orc
Leonardo Orc
El Chico
Dorita & Velero
Georgina Rolando
Juan Jose Saro
Inca Indian Trio
Thomas Rios Orc
El Morocco
Chauncey Grey Orc
Chiquito Orc
Sabicas
Machito Orc
Jose Curbelo
La Martinique
Wynn Murray
Jackie Miles
F & Elaine Barry
La Martiniquettes
Maxi Bergere Orc
Socasses Orc
Latin Quarter
Gloria Blake
Mitzi Haynes
Toni & Mimi Worth
Seven Fredysons
Corinne & T Valdez
Jerry & Turk
Harold & Lola
Clarissa
Hiberd, Bird & LaR
Mickey King
Carol Raye
Gloria Gilbert
4 Rhythm Rockets
Wally Wanger Line
Don McGrane Orc
Henri Noel
La Vie Parisienne
Libby Holman

BOOKING THE NATION'S LEADING INDEPENDENT VAUDEVILLE THEATRES
EDWARD SHERMAN AGENCY
NEW YORK
PARAMOUNT BUILDING
BEVERLY HILLS, CAL.
CALIFORNIA BANK BLDG.

Coward's 'Happy Breed' On Two Cities Pix Sked

London, April 7.

Two Cities Films has lineup for three bug-budgetrs, with first one being Noel Coward's 'This Happy Breed,' the play in which the actor-author has been touring the provinces prior to a London opening.

Picture is skedded to start shooting end of April at Denham studios, with Richard Newton in the part originally intended for Robert Donat, who is not available.

This will be followed by picture starring Laurence Olivier and another starring Vivien Leigh, with average cost per film to be around $800,000.

George Frazier doing a story for Life Magazine on Frank Sinatra.

Night Club Reviews

BLUE ANGEL, N. Y.

Herbert Jacoby, Mme. Claude Alphand, Sylvia Marlowe, Brenda Forbes, Hector Montverde, Stuart Ross; $2 and $3 minimum.

The new Blue Angel is a class room, decored by Stewart Chaney, and now presided over by conferencier Herbert Jacoby (nee Le Ruban Bleu, Le Tricolor and kindred Continental boites). Jacoby's partner is Max Gordon, not the legit impresario but entrepreneur of the Village Vanguard, a more intime and not so chi-chi Greenwich Village cafe.

This East 55th street room is the old Kit Kat, more latterly the ill-fated Cafe Life. It has a much better chance under Jacoby's showmanship and following, especially if he fortifies himself with something unusual. Right now that something's lacking.

It's a fair blend of familiars, but with nothing socko. Mme. Claude Alphand, who headlines, is the wife of a Free French press officer, and she herself was formerly prominent in Paris society. She's essentially a parlor entertainer with her native chansons, plus one English ditty. Being essentially lyric numbers, her French stuff is naturally restricted in appeal, as witness the better reaction when she did her one frothy English number.

Sylvia Marlowe plays a harpsichord in jive and that's good for only two numbers; after that it's overboard.

Hector Montverde, Venezuelan singer, who opens, is a pleasant balladeer in his native tongue.

Brenda Forbes, the English comedienne, does special lyric material, okay for the class cafe league. Her satire on the Latin cycle is the best. Stuart Ross piano accomps throughout, and Jacoby does the emceeing in his usually competent manner. No dinner, just supper sessions, but no dancing, although the room, unlike the smallish Ruban Bleu, has the necessary capacity. However, that would add to the overhead; furthermore, Jacoby has been identified with the Continental idea of intime boite and specialty divertissement, and should eschew it. But he does need something boffier to put his new spot on the map. The lush interior merits it, and the capacity permits the necessary overhead for something fancier. *Abel.*

Biltmore Bowl, L. A.

(BILTMORE HOTEL)

Los Angeles, April 15.

Matty Malneck Orch (11), Connie Raines, Amando & Lita, Knight Sisters; cover $1-$1.50.

Put a band on the stand, a few acts out on the floor and watch it fill up. Sounds like wishful thinking or the Utopian formula but nonetheless it works here like a charm. The whyfors are as simple as they are expedient—wartime spending and lack of comparable competish. What Joe Faber has on display in the Bowl is no better, no worse than the general run of entertainment since all stops were pulled on the purse strings. In fact, trade has been so bullish that Faber slapped on a cover charge, the same as obtains at the class Cocoanut Grove, and nary a squawk has been heard. Big question over the weekend is not how to get 'em in but where to put 'em.

What's on view is a modest little package that serves well its purpose. There's not one name or act that normally would pull of its own strength or draw. Matty Malneck, one time fiddler with Paul Whiteman and more recently identified with small, novelty groups, has 11 men taking his downbeat. After a few weeks as the Monday night band a the Palladium he is actually breaking in locally as a dance outfit. His name is not the lure, nor are any of the others even though Connie Haines has been around as a band singer.

Malneck's dansapation, dispensed by four sax, four brass and three rhythm, is more standard than distinctive. Hot licks and trick passages are avoided for the more simple orchestrations and that's okay here as the clientele runs to middle-agers who like their tempos tamed down to a slowish shuffle. Gayle Roberts' warbling is acceptable.

Out on the floor are Miss Haines, who gives her ditties a well turned and neatly polished rendition, styled through the groove and easy to take. The Knight Sisters are acro dancers, who speed through their routine to a flashy double split finale. Amando and Lita have a roughhouse turn that takes them through an apache and other slam-bang capers. They work hard and make every fall count. *Helm.*

G'WICH VILLAGE INN

(GREENWICH VILLAGE, N. Y.)

Benny Rubin, Wini Shaw, Nils & Nadynee, Mildred Ray Girls (8); George Handy Orch (14), Dinorah Rhumba Band (6); minimum, $2.50.

Since the Greenwich Village Inn started spending money for names, starting with Benny Fields last fall, this spot has flourished, catching maximum of transients plus its steady New Yorker patronage. Present show is typical because the Benny Rubin stage-screen rep and ditto Wini Shaw obviously is drawing its quota of visiting firemen. Latest offering (which runs close to an hour) is called 'Easter Parade,' and likely to last well into spring.

Rubin bows out after about 10 days in order to open at the State, N. Y., with Dooley Wilson, colored pianist-singer of 'Casablanca,' due in from the Coast as a replacement. This is Rubin's initial nitery appearance in the east, but, aside from m.c.'ing the show, it's his familiar vaude routine even down to a comedy dance to close. His dialect gags perhaps suffer a bit from not being spotlighted on a stage, but he clicks nicely. Standout are the Italian barber, the dad who sends his daughter to finishing school, the two boasting drunks and the serious Statute of Liberty finish spiel.

Miss Shaw, in her first appearance since her return from a USO-Camp show tour, is a natural for the room. Attractive as ever, she's still selling her tunes as effectively as ever. Best in the long array (she could hardly be blamed for staying on so long; they liked her) is 'Nice To Come Home To,' 'Black Magic,' 'Love For Sale' and medley of tunes she introduced, including 'Lullaby of Broadway,' 'Courtesy of Love,' 'Too Marvelous for Words' and 'Lady in Red.'

Nils & Nadynne, holdovers from previous show, continue to smash returns. Ballroomologists use daring one arm twirling feats and numerous balancing stunts that verge on the acrobatic. They're solid. Mildred Ray Girls are still tops. Line's three production numbers are in excellent taste. George Handy orchestra plays the show and for part of dancing while Dinorah's rhumba combo is in for the relief. *Wear.*

BLACKHAWK, CHI

Chicago, April 15.

Chuck Foster Orch (11) with Billy Blair, Dottie Dotson, The Stadlers (2), Richard Buckley; $1 minimum; Saturday and Sunday, $2.50.

From Tschaikowsky to 'Ding Dong Daddy' is the gamut of musical emo-

(Continued on page 55)

New Acts

NINA LUNN
Songs
10 Mins.
Embassy Club, Philly

Nina Lunn is the latest of the society debs to make her bow in show biz, and, unlike many of them who made their debut at the Embassay, the gal appears to have something to sell besides her family background. (She is the granddaughter of U. S. Senator Wallace White of Maine.)

Miss Lunn is a tall, well-formed brunet, with a pair of pipes which appear to have had some training. When caught opening night she appeared to be a bit nervous, and had chosen as her opening number, 'Who Cares,' a slow tune, a little difficult to get warmed up with. Her other two numbers, 'Taking a Chance on Love' and 'Hey, Goodlooking,' are more in her metier. With a little more experience and mike presence the gal may go places. *Shal.*

RAY PARKER & PORTHOLE
Ventriloquist
12 Mins.
Hotel Savoy-Plaza, N. Y.

'The Amazing Mr. Porthole' is the Charlie McCarthy of Ray Parker's double-talk turn, nicely grooved for the Cafe Lounge of the Savoy-Plaza and kindred class hostelries. It's a good act generally. 'Porthole' is a larger manikin but with the same fresh repartee.

Where Parker differs is his seeming remote control of the dummy, in that he circulates about the room while 'Porthole,' sitting by himself on the stool, moves his prop mouth, through some device. At the same time Parker does a mental telepathy routine. This part of it is elementary, such as identifying objects, names, kidding with the customers, etc., but it's enough of a switch to highlight.

While he gets over here, he's naturally not sturdy enough to draw in a room where Lena Horne, Dwight Fiske, Hildegarde, et al. were the lures. For some reason the S-P has suddenly curtailed its talent expenditures and the resultant business shows it. It's almost a shock, in view of the usually jampacked crowds heretofore. New band is Russ Smith's able sextet; he was long at the late lamented Rainbow Grill. Mark Monte has a capable relief trio. One more improvement—the food, which is better, after a bad spell of cuisine mediocrity; and nowadays the food appeal is as much a draw as anything else.

Back to Parker & Porthole—very okay for sight and sound, but it's unfair to expect them to bolster a room where a turn of this nature rightfully is merely an hors d'ouvres to some other act or a name band. While there's a shortage of talent it can't be that acute. *Abel.*

B'way Still OK, but Sees Dip This Week; 'Tomorrow' Clicks, $11,000 in First 5 Showings, Award Ups 'Patriots,' 13G

Broadway shows have not been materially affected at any point in the pre-Easter going although some will likely dip sharply this (Holy) week. Business possibilities for the last half of the spring are expected to be indicated starting next week. All shows on the list are lighted currently but there are seven laying off on the road where spots are traditionally bad during the week culminating with Easter.

'Tomorrow the World' looks like the newest money show, judging from excellent attendance after a midweek start. Only one more new play listed for the balance of this month.

Estimates for Last Week

Keys: C (Comedy), D (Drama), CD (Comedy-Drama), R (Revue), M (Musical), O (Operetta).

'Angel Street.' Golden (71st week) (D-780; $3.30). Estmiated around $8,000 and should come back to better money after this week; away out in front on profits.

'Arsenic and Old Lace.' Fulton (117th week) (CD-893; $3.30). With house and show under same management, this one can turn a profit at comparatively modest money; $8,500, considerably over even break.

'Blithe Spirit.' Booth (75th week) (CD-712; $3.30). Held its own, being quoted around $9,500 again; that gross said to provide goodly profit.

'By Jupiter.' Shubert (46th week) (M-1,325; $4.40). New musicals have not dented this run show, which is credited with better than $23,000 last week.

'Dark Eyes. Belasco (13th week) (CD-1,000; $3.30). Went off about $500, which rated the gross around $12,000; has been easing off but will finish out the season.

'Harriet.' Miller (7th week) (D-940; $3.85). Standouts are rarely affected so early in the run; standees in most times and the gross again at $18,500.

'Janie.' Playhouse (32d week) (C-865; $3.30). Around $7,500 estimated but will hop upward next week when added matinees are scheduled; figures to attract Easter patronage from out of town.

'Junior Miss.' Majestic (76th week) (CD-1,715; $2.20). Slipped in about same proportion as some other long stayers, but evidently turned some profit at $9,500.

'Kiss and Tell.' Biltmore (4th week) (C-991; $3.30). New laugh smash playing to standees all performances, with takings around $17,500; primed to clean up.

'Life With Father.' Empire (178th week) (CD-1,062; $3.30. Dipped under $11,000 for first time since last summer; should come back next week.

'Oklahoma.' St. James (3d week) (O-1,520; $4.40). Theatre Guild never had a hit like this, and though without names sure thing a long run; $27,500, capacity.

'Rosalinda.' 44th St. (25th week) (O-1,357; $3.30). Virtually sells out right along, with weekends drawing crowds of standee size; $25,000.

'Skin of Our Teeth.' Plymouth (22d week) (CD-1,075; $3.85). Approximately $16,500 and would have gotten more but for nearby fire Saturday afternoon, when apparatus clogged the street.

'Something for the Boys.' Alvin (14th week) (M-1,375; $4.40). Doubtful if new musicals can dent pace here for some time to come; close to $32,000 right along.

'Sons o' Fun,' 46th St. (63d week) (R-1,347; $4.40). Holds to big money here and run laugh revue slated into summer; rated over $28,000.

'Star and Garter.' Music Box (43d week) (R-991; $4.40). Under fine pace of winter but still in the money, with last week's takings estimated around $20,000.

'Stars on Ice.' Center (40th week) (R-3,000; $1.65). If out-of-towners come in for Easter Week, rink show will benefit; last week rated over $22,000, okay.

'The Doughgirls.' Lyceum (16th week) (C-997; $3.30). One of the straight shows which the agencies figure to help make a lively summer; getting $17,000 weekly, capacity.

'The Eve of St. Mark.' Cort (28th week) (D-1,064; $3.30). Easing off but Sundays may help; rated around $10,000 last week, its lowest so far.

'The Patriots.' National (11th week) (D-1,162; $3.30). Critics' award helped although business did not jump sensationally, nor was it expected to for this type of drama; $13,000.

'The Pirate.' Beck (21st week) (C-1,214; $3.85). Slipped to $9,000, probably under an even break; one more week to go.

'Tomorrow the World.' Barrymore (1st week) (D-1,104; $3.30). Accorded good press but not of the exceptional kind, yet new drama went to capacity and got nearly $11,000 in first five performances.

'Uncle Harry.' Hudson (47th week) (D-1,214; $3.30). Will about last out season but not slated for summer and will tour in fall; $7,500 estimate.

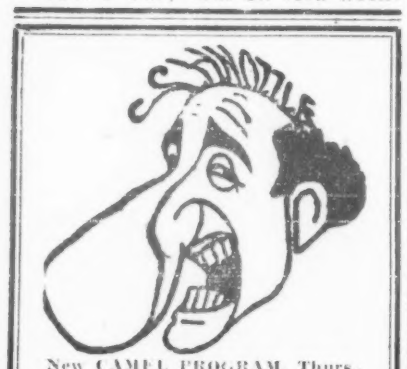
'Ziegfeld Follies.' Winter Garden (3d week) (R-1,519; $4.40). Drawing turnaway business, with gross quoted more than $41,000, which tops all; ticket sale extends into summer.

Repeat

'Lady in the Dark.' Broadway (6th week) (M-1,104; $2.75). Dipped to around $24,000 last week; costly to operate and not profitable at this level; going to Coast in three weeks; should be big there.

Revival

'Counsellor-at-Law.' Royale (20th week) (D-1,047; $3.30). Name revival (Paul Muni) has been doing exceptionally well; rated around $12,500 last week.



New CAMEL PROGRAM, Thurs., 10 p.m., EWT

COPACABANA, New York

YORK AND KING

THROW A POSEY TO BOB O'DONNELL

Elected Nat. Chief Barker of VARIETY CLUBS OF AMERICA

Direction: Wm. Morris

'STUDENT PRINCE' NIFTY $20,000 IN WASHINGTON

Washington, April 20.

'The Student Prince' in eight performances rolled up estimated $20,000 at the National theatre last week, capacity at $2 scale. 'Tobacco Road,' at $1.50 top, has rolled up a tidy advance for its ninth Washington visit. Pecularity of this advance is that much of it represents party buying; the boxoffice reports more than 100 sales of more than six tickets each, and in one case 20 pasteboards. Although competing with Holy Week, the sharecropper show should be close to capacity.

The Shuberts have discussed the Washington house for summer musicals, but with production costs as high as they are, idea is deemed impractical at $1.50 top. More probable is summer revivals of 'My Sister Eileen,' 'Claudia' and 'Junior Miss' for three-week stays at $1.50 top, omitting the usual Wednesday and Saturday matinees. Instead, shows would play a Sunday matinee at popular prices.

Usually, the National theatre shutters in June, but with business of bumper proportions doors will probably remain open during July and August or until the 1943-44 season opens. Believed that these hit shows with Broadway reputations have not begun to exhaust the audience waiting to see them in this overcrowded city.

'Corn' Harvests $23,200

New Haven, April 20.

Last weekend (15-17) was harvest time for 'Corn Is Green' at the Shubert. At $2.75 top, Ethel Barrymore troupe pulled approximately $9,300, big. In three performances at Hartford and one in Providence, takings went to $23,200. Show lays off, then goes to Beck, N. Y., for repeat Broadway date.

House has 'Tobacco Road' in for annual visit next week (26-1). Only other booking is Ballet Russe, for May 6-8.

Ben Adler Into Defense Job

Cleveland, April 20.

Ben Adler, of the Yiddish stage's Jacob Adler clan, is giving up footlights for a defense plant job.

Actor, who toured pre-war Europe with his own troupe, doing Shakespeare and Strindberg plays for four years, has taken a machinist' post in local Standard Tool Co.

Play on Broadway

Tomorrow the World

Theron Bamberger production of three-act drama (one set) by James Gow and Arnaud d'Usseau. Features Ralph Bellamy and Shirley Booth. Staged by Elliott Nugent; setting by Raymond Sovey. Opened at Ethel Barrymore, N. Y., April 14, '43; $3.30 top.

*Patricia Frame	Nancy Nugent / Joyce Van Patten
Jessie Frame	Dorothy Sands
Frieda	Edit Angold
Michael Frame	Ralph Bellamy
Leona Richards	Shirley Booth
Emil Bruckner	Skippy Homeier
Fred Miller	Richard Taber
Dennis	Walter Kelly
Butler	Richard Tyler
Tommy	Paul Porter, Jr.

* The role of Patricia Frame will be played by Nancy Nugent on Thursday and Friday evenings and on Saturday matinee; by Joyce Van Patten on Wednesday and Saturday evenings.

Those who have been taught to hate Jews have the stigma of Hitlerism on them. That is the message in the latest anti-Nazi drama by a pair of Coast authors. 'Tomorrow the World' is an unusual play that should land in the money, despite some question as to its chances to appeal generally.

'Tomorrow,' excellently presented and directed for the most part, is finely enacted. Ralph Bellamy and Shirley Booth are featured, but Skippy Homeier, a 12-year-old kid actor, deserves equal billing. Boy, who is known in radio, makes his debut on the stage and gives a remarkable performance in playing Emil Bruckner brought from Germany to the home of a young midwestern college professor. He is the youngest villain ever on the stage; in fact, he has such evil ideas he is nearly strangled by Michael Frame (Bellamy), his benefactor.

Brutal Nazi taskmasters have drummed into Emil all the lies that go into the 'culture' of German youth today. Problem posed is what the Allies are to do with some 12,000,000 of such children after the war. One answer is the elimination or 'liquidation' of all. Play's authors, too, argue that the distorted minds of Nazi youth can be corrected and they work it out that way in the play, by a narrow margin.

Audiences are asked to accept Emil as typical of Nazism and to believe that one so young could absorb the credo he exhibits, otherwise the drama misses fire. Elliott Nugent gives an alert demonstration of direction, although there are seeming faults, one being that the boy shouts his lines especially in the first half of the play. Since that is the way Hitler talks, maybe also do most arrogant Nazis.

No sooner than he arrives in America that Emil puts on his 'youth' outfit, with swastika arm band. The German housemaid, who is now American in thought and action, is scandalized. Emil plans to invade Michael's laboratory, the professor being a chemist and psychologist, for secrets which he would divulge to the Gestapo. Michael's sunny little daughter Patricia, whose mother is dead, sees the German kid filch the key to the lab. To keep her from telling, he hits her on the head with a metal bookend, intent on murder. That's when he is nearly throttled.

First time Emil gets what is coming to him is when he calls Michael's fiancee Leona a Jewish five-letter word and she slaps his face. Later she realizes there is another way, being a teacher, and she saves him when Michael nearly wipes him out. Emil had been taught to hate his father, a scholar who had been killed in a concentration camp. When intelligence starts to light up his mind, the regeneration of Emil is on the way.

'Tomorrow' is controversial. Several times it is suggested that the kid needs a thorough beating. But whatever his ideas and misdeeds, the Homeier boy is a prodigy as an actor. He carries a dialect throughout, a feat for a boy, and it looks like he will develop into a name performer.

Bellamy and Miss Booth handle their assignments like the thoroughbred troupers they are. Another kid that does very well is Joyce Van Patten as Patricia, alternating the part with little Nancy Nugent. Edit Angold, as the maid, Dorothy Sands and Richard Taber, also stand out.

Ibee.

Stone-'Take It With You' $11,800 in 2d Det. Week

Detroit, April 20.

Coming up to Holy Week, both Detroit's popular-priced houses continue to gather in steady grosses. Next week will see the Cass relight with Katharine Cornell bringing in 'The Three Sisters' on April 26 and with 'Junior Miss' set to follow May 3.

Fred Stone in 'You Can't Take It With You' continued at a high level in his second week at the Lafayette, matching up the first week's $11,800 with the same figure. Comedy seems set at the house for a long run.

Henry Duffy's 'Merry-Go-Rounders' vaude revue at the Wilson, also operating basically at the same $1.65 top as the Lafayette, still was forte in its fourth full week with $11,400, a slight dip from the third week's great $12,900.

'Doughgirls' Still Chi Leader, $15,500; 'Ladies' 53d Wk., 13½G, 'Maid' $9,400

Shows in Rehearsal

'The Home Front'—John Golden.

'Sons and Soldiers'—Reinhardt, Geddes, Myers.

'The First Million'—Jimmy Elliott.

'Kiss and Tell' (road)—George Abbott.

SNAPPY $18,500 FOR 'BIG TIME' IN L.A. BOW

Los Angeles, April 20.

Mayan theatre drew Hollywood elite Thursday night (15) for opening of Ed Wynn in 'Big Time,' Fred Finklehoffe-Paul Small vaudeville show, at $4.40 top for premiere. Estimate for initial week, figuring heavy advance and advance prices for preem, sending take to $18,500. Show is in for six weeks.

Biltmore completed four-week run with 'Junior Miss' Sunday (18) with $9,000 for the [redacted], giving show total take for stand of approximately $40,000. House goes dark until Saturday (24), when 'Life with Father' moves in for two weeks.

'Hey, Rookie,' Army show at the Belasco, has rolled into its seventh month of healthy business, heading for $11,500 estimate for 28th week after hitting $11,700 last week. El Capitan continues strong with 'Blackouts of 1943.' This week, 44th, looks good for $14,000. Last week take reached $14,200.

'Road' Healthy $13,000 In Baltimore Repeat

Baltimore, April 20.

'Tobacco Road' made it's nth visit here last week, this time at the Lyric, which houses Met Opera, symph and concert programs. Healthy gross estimated at $13,000 was the result.

Nothing in currently and nothing set for the immediate future in spite of a plenitude of available coin for entertainment in this more or less boom town.

Current Road Shows

(*April 21-May 1*)

'Arsenic and Old Lace' (1st Co.)—Curran, San Francisco (21-24); Geary, San Francisco (25-1).

'Big Time' (vaude)—Mayan, Los Angeles (21-1).

'Blackouts of 1943' (vaude)—El Capitan, Hollywood (21-1).

'Born Happy' (vaude)—Alcazar, San Francisco (21-1).

'Candida'—Copley, Boston (26-1).

'Claudia'—Colonial, Boston (21-1).

'Cry Havoc'—Plymouth, Boston (21-1).

'Doughgirls' (2d Co.) — Selwyn, Chicago (21-1).

'Dracula'—Klein Aud., Bridgeport (30); Bushnell Aud., Hartford (1).

'Eve of St. Mark' (2d Co.)—Erlanger, Buffalo (22-24); Nixon, Pittsburgh (26-1).

'Ghost Train'—Copley, Boston (21-24).

Gilbert and Sullivan—Metropolitan, Seattle (21-24); Capitol, Yakima, Wash. (26); Fox, Spokane (27); Wilma, Missoula, Mont. (28); Rainbow, Great Falls, Mont. (39); Babcock, Billings (1).

'Good Night Ladies'—Blackstone, Chicago (21-1).

'Hey, Rookie'—Belasco, Los Angeles (21-1).

'Junior Miss' (3d Co.)—Mayfair, Portland, Ore. (21-24); Metropolitan, Seattle (25-1).

'Junior Miss' (2d Co.)—Victory, Dayton (21); Royal Alexandra, Toronto (26-1).

'Life With Father'—Biltmore, Los Angeles (24-1).

'Maid in the Ozarks'—Great Northern, Chicago (21-1).

'Merry-Go-Rounders' (vaude)—Wilson, Detroit (21-1).

'Porgy and Bess'—Curran, San Francisco (26-1).

'Private Lives'—Erlanger, Chicago (21-1).

San Carlo Opera—Boston Opera House (26-1).

'Show Time' (vaude)—Shubert, Boston (26-1).

'Student Prince'—Forrest, Philadelphia (26-1).

The Home Front' (tryout)—National, Washington (26-1) (premiere).

'Three Sisters'—Erlanger, Buffalo (21); Royal Alexandra, Toronto (22-24); Cass, Detroit (26-1).

'Tobacco Road'—National, Washington (21-24); Shubert, New Haven (26-1).

'You Can't Take It With You'—Lafayette, Detroit (21-1).

Chicago, April 20.

All shows are doing nicely, with 'The Doughgirls,' at the Selwyn, topping them all with practically capacity business. 'Good Night, Ladies' entered its second year at the Blackstone with receipts that insure healthy profits for its producers.

'Stage Door' closed a two-week run at the Studebaker Saturday night (17). 'Maid in Ozarks' dropped off some at the Great Northern.

Estimates for Last Week

'The Doughgirls.' Selwyn (6th week) (1,000; $2.75). Leads the pack with $15,500.

'Good Night, Ladies.' Blackstone (53d week) (1,200; $2.75). Most consistent draw in town with $13,500.

'Maid in Ozarks.' Great Northern (33d week) (1,400; $2.75). Down a little but still plenty on the right side with $9,400.

'Private Lives.' Erlanger (7th week) (1,300; $2.20). Keeping up around $10,000.

'Stage Door.' Studebaker (2d week) (1,400; $2.20). Failed to catch on and closed Saturday (17) to $6,800.

'SISTERS' WOW $27,000 IN HUB, 'CLAUDIA' 11G

Boston, April 20.

Holy Week is taking its toll of the four legiters current, but biz remains remarkable. 'Three Sisters,' a hot money-maker here, moved out Saturday (17) for Buffalo after doing well above $52,000 for fortnight. 'Cry Havoc,' here under Theatre Guild auspices, caught on well but falters understandably this week, although advance is good for third frame. Same is true of 'Claudia,' which picked up considerably on second session. 'Ghost Train,' revived at the Copley, did surprisingly well, too. 'Show Time' comes to the Shubert on the 27th.

Estimates for Last Week

'Claudia.' Colonial (1,637; $1.65). Gained steadily all week (its 2d), ending with a profitable $11,000. Two or three more weeks anticipated.

'Cry Havoc.' Plymouth (1,359; $2.20). Guild auspices, doing well with an estimated $11,300, first week.

'Ghost Train.' Copley (1,231; $1.65). An old favorite here, $4,500 indicated for nine performances. 'Candida' follows on 27th.

'The Three Sisters.' Shubert (1,500; $3.30). A wow for both frames, going to estimated $27,000 for 2d-final week.

Colored Vauder in Neat Frisco Teeoff at $17,000

San Francisco, April 20.

'Born Happy,' Sid Grauman's all-colored variety show, started off at a terrific pace last week.

Estimates for Last Week

'Arsenic and Old Lace.' Curran (1,774; $2.20 week nights, $2.75 Saturday). Return engagement of this play chalked up big $16,500 for first sesh.

Gilbert & Sullivan Opera. Geary (1,500; $2.20) (3d week). Boston Comic Opera Co. ended stay with G. & B. repertoire here to tune of fine $15,000.

'Born Happy.' Alcazar (1,300; $1.65 week nights, $2.20 Saturdays). Virtual capacity crowds built this up to $17,000.

'Jr. Miss' Neat $13,000 In Cleveland Showings

Cleveland, April 20.

Season's best gross for a light comedy was landed by 'Junior Miss,' which jingled close to $13,000, then got an extra $3,000 in two performances Sunday into the Hanna's till last week.

'All Clear,' the U. S. Army Air Corps revue, is current, to be followed by Katharine Cornell's 'Three Sisters' week of May 3. Deal for summer stock at Hanna nearly clinched by Milt Krantz, who expects it to reach the signature stage within a fortnight.

'St. Mark' 5G, Indpls.

Indianapolis, April 18.

'Eve of St. Mark' apparently rang down the curtain on legit season here with estimated $5,000 gross in three performances at English's (1,500 seater) Friday and Saturday (16-17). Stand was cut since play had been given good production by Civic Theatre here under National Theatre Conference release last fall.

'All Clear,' U. S. Air Forces musical revue from Bowman Field, Ky., took $4,000 in four performances April 12-14 at $2.20 top, coming in on five days notice. Vince Burke, manager of English's, reports no more shows in sight this season, though conditions here would warrant later stands. House has had 20 road shows since September, more than half of them before Nov. 30.

SUMMER STOCK PLANS LAG

'Enuf Composers Flying Bombers,' So Rodgers Busies Self on Home Front

The following article, written by Richard Rodgers at the request of the Writers' War Board, is the first of a series appearing in the programs for Broadway shows. Subsequent pieces have been written by George S. Kaufman, Robert Ardrey, Owen Davis, Russel Crouse, Howard Lindsay, Moss Hart and Joseph Fields. Others by name playwrights will be forthcoming.

They're being printed in cooperation with Richard Huber, of Playbill, Inc. It's all a gratis proposition.

Case History of a Non-Combatant

My job is writing music. I am 40 years old. I have a wife and some children. Decided last March to win the war. Took and passed an Army Air Force physical. Received a letter from Washington saying sorry they had enough composers flying bombers. My insurance broker enlisted. Fellow directed one of my shows enlisted. Another fellow directed one of my shows was drafted. My ex-sister-in-law started driving an ambulance. They gave her something very impressive to wear. My wife began to work for the Writers' War Board. My father, a doc of only 72, was examining people and papers for Selective Service, and I was getting sicker by the minute.

I developed a handsome sense of frustration and couldn't look a man in uniform in the lapel. Called a conference with myself and attended. Suddenly realized a couple of things. I pay taxes, and promptly. If someone asks me for a song to help the war effort, I write it. I buy war bonds. My kids don't save any money — they buy stamps. I closed my house, which I love, to save fuel. I do not repeat rumors. I work hard at my job. I hoard nothing. Am I a sissy? You bet your life. I want to be able to look that man in uniform in the lapel. I don't believe I'll ever be able to look him in the eye. I owe him too much.

REHEARSALS DELAYED FOR 'UNDERGROUND'

Start of rehearsals of 'Miss Underground,' musical comedy with a war background, is still indefinite. Three picture companies were named as potential backers on the strength of the story by Paul and Pauline Gallico, which calls for the use of a stellar bareback riding turn (the Cristianis have been engaged).

Parmount has declared itself out, Metro and Samuel Goldwyn being other possible backers.

'Underground,' budgeted for $110,000, will have a score by Emmerich Kalman and Will Irwin, with lyrics by Larry Hart, who will also stage the show. Operation on the latter's mother is one reason given for the delay. Musical is slated for presentation by Dr. Milton Bender, former dentist, who represented the Rodgers and Hart writing duo. It is his initial production.

Vivienne Segal, who will have the feme lead, has been practicing with the circus troupe for weeks, play's action calling for her to be among the equestriennes. Cristianis, on leave from the Ringling circus, have been in New York for two months waiting the start of rehearsals. Act, under unusual expense, what with the care of the act's horses, will go into the N. Y. Roxy stage show next week.

Holyoke Legiter Folds

Holyoke, Mass., April 20.

After 18 weeks of indifferent success, the New Holyoke theatre gave up the ghost Sunday (18) as the only legit house in Western Massachusetts.

Owners have made no formal announcement of plans, but marquee bears 'Pictures, name bands and vaudeville soon.'

JIMMY ELLIOT, AT 19, PRODUCING 1ST PLAY

Next week Broadway may see a new 'boy wonder' who is, of all things, a boy. The kid's name is Jimmy Elliot, 19, and he's putting on 'The First Million' at the Ritz on April 28 with the aid of some $20,000, which he raised in about four months.

It all goes back to last year, when Elliot, who is the singing messenger in 'Junior Miss,' at the Majestic, suddenly got the producing bug. He put on a 'little theatre' piece titled 'Arlene' at the Masters theatre on upper Riverside Drive in New York. To do it he had to take a $200 advance on his salary in 'Miss,' trundle around town picking up a little coin as backing from people he had met in six years of appearances in Broadway shows. He massed around $3,500 and took an office in the Sardi building, hired a press agent, and selected the cast. The play ran

(Continued on page 54)

Actors Among Britons Enlisted in Drive For Blood to U. S. Forces

British performers in the United States have been enlisted in a blood-donors drive that would draft all Britons in this country to supply plasma for American forces. The drive, started in New York last week, is scheduled to culminate on British Empire Day, May 24, the birthday anniversary of Queen Victoria.

Gertrude Lawrence and Mrs. William Armour co-chairmanned the meeting, at which it was stated there are approximately 250,000 persons of British birth in America, including members of the theatrical profession. Latter in particular are being asked to donate blood, and that if they already have done so, to again contribute plasma, physicians making assurances that donations can be made every eight weeks without harm. Donors are asked to apply to Red Cross centers throughout the nation.

Miss Lawrence made a stirring appeal at the meeting saying, in part: 'As a Britisher married to an American (Lt. Cdr. Richard Aldrich) I was more than proud to be one of the chairmen when the American Red Cross founded its blood bank early in 1940...dried plasma has revolutionized first aid on the battlefield...Should I say that this is an attempt by the British living or born in America to repay you Americans in kind for what you so generously gave us in our time of need? ...Surely there is a blood-brotherhood in a very real sense between our two peoples, and surely this is the time for us to act like brothers and not just talk and write about it...the British man on the street during the battle of Britain, whose life American donors saved, found out that a pint of blood is worth a ton of sympathy.'

Campaign's start was greeted by a message from the British Ambassador, Lord Halifax, and present were Sir Geoffrey Haggard and Sir Robert Appleby.

Mull Toledo Tent Stock

Toledo, April 20.

City Council is considering an application by Paul Spor, local bandleader and booking agent, and the Toledo Civic Amus. Co., to erect a tent in the Cherry-Bancroft playground for use as a theatre by a stock company. Plans call for performances to begin May 15 and run nightly until Labor Day, if Council approves the project. By day the tent may be used for public meetings.

Recently Spor leased the Ice House, changing the name to the New Arena Gardens, for large indoor theatrical offerings, and remodelled the building to increase seating capacity to 6,000.

STRAWHATS VEER TO THE CITIES

It's indicated there will be little or no summer stock in the sticks this year because of drastic restrictions on auto usage. At this time last spring a number of stocks had signed up with Equity, but to date there have been but a couple of inquiries, and then only from such show people whose proposed activities are not truly rural.

Summer stocks will veer to the cities, particularly those with war plants, as they did last season. First to make definite plans was the St. Louis Municipal Opera outfit. Philadelphia is announced to get the New Hope, Pa., stock for the second summer. Detroit, which has been liberally supporting stock all season, will continue into the heated period with one or two companies. Cambridge, Mass., appears to be definite and other New England spots are likely to have summer stock again.

46 Weekly Minimums

Whether the increased minimums on stock salaries and elimination of the junior ($25) class will have any effect has not yet been determined. This season, except for amateurs, lowest pay for stock is $46 weekly, a 15% tilt. Some stocks with attached schools occasionally use students, but the latter are restricted to three appearances during the season.

Chicago had a bit of stock, 'Stage Door' being moved there from Detroit but stopped pronto. Latter's stock rating was maintained as six members of the 'Door' cast were retained in Detroit. They are now in 'You Can't Take It With You.' All stocks must keep at least six players for the season, an Equity requirement.

Leventhal Expands

New York neighborhoods and the metropolitan district will have five summer stock or pop legit this summer under the direction of J. J. Leventhal, who had three such spots last year. Added are the Audubon on upper Broadway, Manhattan, and the Adams, Newark, the others being Flatbush, Brooklyn; Windsor, Bronx, and Central, Passaic, N. J. All are slated to play 10 performances weekly, including Sundays, with a Monday layoff. Plays arranged to date are 'Claudia,' 'Cry Havoc' and 'Jane Eyre.'

Nearly All League Members Accept Back Pay Stipulation in ATAM Hikes

Nearly all producing showmen in the League of New York Theatres are understood to have accepted the retroactive stipulation set forth in the recent arbitration award of increased pay to members of the Association of Theatrical Agents and Managers. Boosts are retroactive to last Labor Day. According to the plan, all payments are to go into an escrow fund which would await distribution by the union. If that plan is followed through it will obviate the necessity of ATAM going into court to force the league to pay off.

Arbitrator's plan was that the retroactive coin was to go into a trust fund to be administered jointly by the league and the union. Instead it's indicated the league would prefer having ATAM handle the payoff through its officers. Retroative money would be held in escrow only until an expected verification of the arbitration is made by the War Labor Board. Amount due ATAM-ers is now over $400 each. Most of those who have been on contract at the scale are being paid the increase, while a number of showmen have already paid the retroactive amounts to ATAM, it's claimed.

Meeting was held last week between union officers and league representatives, when it was evident that there was no intention of the showmen to evade the award. New plan is said to have been proposed by league reps, Marcus Heiman, president; James F. Reilly, executive secretary, and Milton R. Weinberger, counsel.

The terms discussed were for the league to guarantee to ATAM the payment of the retroactive pay on behalf of the producer-manager members. Peace session is reported to have included a declaration from Heiman that if any showmen held out, he would personally guarantee payment to ATAM-ers. Producers not in the league are subject to retroactive pay also but the collection of that money will be up to the union. In some instances it may take some time to collect all the coin due.

ATAM will hold its annual election June 14. Regular slate has been nominated, list named being virtually assured of election since there was no opposition. All those on the ballot are now in office: Saul Abraham, president; Philip Stevenson, vice-president; Milton Weintraub, secretary-treasurer; Oliver M. Sayler, business agent; Arthur Singer, sergeant-at-arms. Board: Herman Bernstein, Morris Jacobs, Allan Atwater, William Brennan, managers; William Fields, Leo Freedman, N. Y. press agents; Howard Herrick, Barclay McCarty, road agents; Leo Libkin, William Mercur, Yiddish group.

EQUITY COLLECTS 5G FOR THE RED CROSS

Red Cross donations from legit casts is now approximately $5,000, money being collected through Equity and mostly contributed by Broadway casts and choruses. Actual donation total is larger, but before Equity was designated to receive collections for the Red Cross a number of shows on the road made contributions directly, that being especially so in Chicago. Donations are still coming in, time limit for the drive having been somewhat extended.

Additional money for the Red Cross from legit is represented in payments by members of other theatre unions. Stagehands were asked by union heads to donate one day's pay, and the same is reported for the musicians, but figures from such sources are not yet available.

Golden Wins $1,430 Claim From R. R. In 'Claudia' Re-Routing

Claim by John Golden against the Union Pacific Railroad because his 'Claudia' was forced to cancel a matinee in Denver last Armistice Day, when the baggage car was sent to another point through an error by the road, has been settled. UP remitted a check for $1,430, almost the total amount claimed. Of that sum $1,100 was the show's share, while the producer sent $330 to Arthur M. Oberfelder, Denver house manager.

Cancellation provoked an argument between Oberfelder and the producer, Denver showman allegedly aiming to hold back the show's percentage of a subsequent performance unless recompensed for his share of the lost holiday matinee. A telegram from Golden told Oberfelder that the curtain would not ring up if Oberfelder refused to settle in the usual manner, while a message from the United Booking Office advised the Denver manager that, as UP was in error a settlement would include the house end. Oberfelder later denied he had proposed tieing up the show's end of receipts.

Inside Stuff—Legit

Skippy Homeier was disclosed as a stage prodigy in 'Tomorrow The World,' which opened at the Barrymore, N. Y., last Wednesday (14), 12-year-old lad being a find of agent Sylvia Hahlo. Boy's German accent is uncannily faithful, but then he's a natural dialectician, and while currently in a dramatic part, he also sings and dances well. Skippy, who won't stand for being called George Vincent Homeier, Jr., his correct name, has been in radio on such programs as 'Bright Horizon' and 'The Right to Happiness,' this being his first stage engagement.

There are 27 reported investors in 'Tomorrow,' a higher number than first mentioned. Among them is Lester Meyer, who operates the Empire, N. Y. (whose current tenant is 'Life With Father,' of which he has a small piece). Booking contract with the theatre stipulates that Meyer have full control of the tickets. None was allotted the agencies last week with the result that brokers said they'd refuse to telephone the boxoffice every time a sale could be made if 'regulars' were not assigned to them. Meyer said the advance sale was strong and he didn't want agencies to dump back tickets when they could be sold directly at the boxoffice. It's understood, however, that regular allotments will be given the agencies starting this week.

'Tomorrow' was authored by James Gow, who was on the now-defunct N. Y. Morning World, but has been on the Coast for some time, and Arnaud d'Usseau, also a Hollywood scripter. Former wrote a couple of plays before going to Hollywood, but they were not produced.

Close to 400 of Broadway's ex-chorus boys holding membership in Chorus Equity are currently serving in the U. S. armed forces, with many of them scattered over the global fighting fronts as paratroopers, bombardiers, ambulance drivers with the American Field Service in North Africa, etc.

Records on file at Equity and Theatre Authority, Inc., show that many of them have been singled out by their commanding officers for meritorious service. Reported that Army brasshats regard them as good soldiers because of the rigid direction they've been accustomed to as chorus boys. Many currently stationed at Army camps throughout the country are playing prominent roles working with special service officers in staging all-soldier camp shows. A number of chorus girls have also volunteered for duty with the WAACS and WAVES.

Sgt. Sidney Kingsley will receive a plaque from the New York Drama Critics Circle on May 2 at the Algonquin hotel, N. Y. His play, 'The Patriots,' currently at the National, has been cited by the reviewers as being the best play of the Broadway season. After the award was

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SOME B'WAY B.O. MEN IN ON TURF STRIKE

Some Broadway boxoffice men are involved in the strike of the Pari-Mutual Ticket Agents union, members of which have been picketing the Jamaica (L. I.) track since the racing season opened. Men who sell tickets of admission at the track walked out in sympathy, and Monday (19) the teamsters' union stopped trucking horses and all supplies to and from the racing plant. Electricians also went out. Believed by strikers that stoppage of the trucks would force a settlement of the strike within 48 hours.

Last year, when the admission ticketsellers went on strike, the truckers' union similarly walked in sympathy, and the strike abruptly ended, with the track management entering into an agreement with the treasurers' union. Mutuel clerks, who sell tickets on the races and pay off to winners, complain of conditions that permit them to be on the job only three days weekly. They allege that 'politicians' use the ticket window jobs for patronage purposes, which explains the change in complement when the races switch to tracks in different counties. Better pay is also sought.

Literati

Scribes' New Burnup at F.D.R.

Relations between President Roosevelt and the Washington press corps this week are probably at their lowest ebb of any time in the 10 years the President has been in the White House. While the capital correspondents for a long while were Roosevelt's staunchest admirers, despite occasional political disagreements, the honeymoon is now definitely headed for Reno.

Last straw is a special assignment which is being covered by only six reporters, plus one rep of each of the three press associations. That naturally has all the other writers and papers seething, and particularly so since censorship rules prevent them from going to the public with their gripe.

This follows a previous burn over the Roosevelt arrangement that reporters not be allowed to cover the forthcoming International Food Conference. After Steve Early, Presidential press secretary, gave correspondents a clear indication that it wasn't he who favored keeping newsmen away, and Elmer Davis had also frowned on the arrangement, a compromise order was issued that reporters could cover the opening and closing sessions. It has hardly satisfied them, however.

The six reporters for the new special assignment were picked, curiously enough, by two of their fellows, Bert Andrews, of the N. Y. Herald Tribune, and William H. Lawrence, of the N. Y. Times. Andrews and Lawrence were asked to choose half-a-dozen correspondents for the assignment. In addition to themselves they named William C. Murphy, Jr., of the Philadelphia Inquirer; Roscoe Drummond, Christian Science Monitor; Raymond P. Brandt, St. Louis Post Dispatch, and Dewey L. Fleming, Baltimore Sun.

Andrews and Lawrence naturally picked their friends, with th result, other writers say, that there is no rhyme nor reason in the choice from a geographical, circulation, evening vs. morning, or other standpoint.

White House contention is that there will be no advantage to the papers which have representatives on the assignment. Arrangement is that all the stories will be submitted to the Office of Censorship and then pooled, so that every paper in the country will have access to all the stories.

Just Anti-Everything

N. Y. World-Telegram had a clean-cut beat on the so-called 'Red' campaign against the Book-of-the-Month Club and 'The Fifth Seal' by Mark Aldanov, but it was one that could have been picked up by any other paper weeks ago. George Seldes has been writing about the controversy in his weekly, 'In Fact,' almost since it started. Mike Gold in 'The Daily Worker' tipped the whole thing on March 17, and Bennett Cerf, in the Saturday Review of Literature of April 3, indicated what was happening when he devoted virtually his whole column to the book.

Freddie Woltman, of the World-Telly, however, was apparently the only one who saw the real news value in the story. When he approached Harry Scherman, president of the BOMC, for a statement, he was asked to wait until the four judges had their monthly meeting. On the promise that he would be the first to get the full statement from the judges, Woltman held off on his story until last Friday. Once it appeared in the World-Telly, all the other N. Y. papers hopped aboard too.

Whole story petered out within two days, with only two papers, the Journal-American and PM carrying it over the weekend to Monday. Editorial in PM was written by Max Lerner. Rebuttal statements by the Book and Magazine Union Local 18 (CIO) and the Readers and Audiences Committee of the CIO Greater N. Y. Industrial Council failed to gain much space when they were issued on Saturday. Both statements charged the BOMC with playing a trick by trying to trap the protestants into the admission they had never read the book. Jane Benedict, president of the Book and Magazine Union, whose interchange of telegrams with Christopher Morley was one of the highlights of the story, said she had read three-quarters of the book, and that it had been read in its entirety by the members of her union.

Weekend reviews of 'The Fifth Seal' were buried on inside pages of both Times and Herald-Trib book sections, unusual with a BOMC selection, Times giving Page 1 to Sinclair Lewis' 'Gideon Planish' and Herald-Trib devoting its front to Harold Ickes' 'Autobiography of a Curmudgeon.' Reviews pointed out that the book was not so much anti-Soviet as it was anti-European, or at least anti the European sort of society that prevailed just before the war. Most of the characters are old and decayed, philosophizing endlessly about the kind of life they lead and their present status in the world. Author apparently tried to show Europe on the brink of disaster. Quipped one reader, after wading through the tome: 'This thing sounds like that Groucho Marx gag: Whatever it is, he's against it.'

Closeup On Tokyo Blitz

Now that the story on the 'Shangri-La' air raid on Tokyo has been disclosed—although it had to first come out of North Africa, having been held back in the U. S., albeit an open newspaper secret for some time—Capt. Ted Lawson's book, '30 Seconds Over Tokyo' will be rushed out by Random House. Simultaneously, Metro will rush its film version into work, for which it paid $50,000 down, and both King Features (newspaper) and Collier's mag will rush it out serially.

Bob Considine, N. Y. Mirror sports writer, edited the book and is so credited, since it's not strictly a ghosting job. He shares in all revenue on a reported 65-35 basis.

Capt. Lawson, who lost one leg in the foray, and is currently convalescing in Walter Reed hospital, Washington, will be technical advisor on the film, which calls for another 50G when it goes into work, and also an additional bonus after it hits a certain gross.

The Tokyo blitz story was held back for press censorship purposes until the anniversary of the General Doolittle's adventure, and then the yarn first broke out of North Africa, but is now being followed up with 'exclusive' interviews with crew members, et al. Some of these stories have been in the 'hold' file for months.

Asks Further Newsprint Cut

Despite the fact that Canada is going to supply its newsprint quota to the U. S. for the third quarter of the year, Donald Gordon, chairman of the Canadian Wartime Prices and Trade Board, warned the War Production Board that the newsprint situation requires an additional reduction by the American press.

He pointed out that U. S. publishers reduced newsprint consumption 5% below the same quarter of 1941; the March cut was 8.3% and the third quarter must be down by 10%.

Art Arthur's Accident

Art Arthur, Brooklyn Eagle's former Broadway columnist, and latterly a 20th-Fox scripter, who broke his hip in a tank trap, somewhere in Florida, may be out for the duration. This is more than a casual mishap because, as those who know the writer, will realize how intent he was for active duty. In fact, being a Canadian, Arthur had to pull strings to get into the U. S. Army.

His wife, Jessica Pepper, former showgirl, is working in a southern California defense plant.

NANA's New Setup

Dissolution of the North American Newspaper Alliance as an 'assessment company' and the setting up of a new NANA structure which will operate on a contractual basis in the sale of features to newspapers was disclosed with the filing of papers in Albany last week. Under the dissolved corporation, NANA operated along lines similar to the Associated Press, assessing membership newspapers in defraying operating costs.

Under its new charter, NANA will operate as a privately owned corporation with a capital stock of 100 shares, no par value. Named as directors are Henry M. Snevily, Joseph B. Agnelli and John N. Wheeler, of 247 west 47th street, N. Y., with Snevily and Agnelli listed as holding one share each. Same is held by a subscriber, Andrew F. L'Eveque.

Block, Jr., Gets Fellowship

Paul Block, Jr., associate editor of the Pittsburgh Post-Gazette and son of the late publisher, who controlled the P-G and the Toledo Blade at the time of his death in June, 1941, has just been appointed to an industrial fellowship at the Mellon Institute of Research in Pittsburgh. Young Block recently completed work at Columbia University for a Ph. D. in chemistry. A Yale graduate, Block also studied two years at the Harvard Graduate School. He will continue his newspaper connection.

For last several months, since a brother, William, now a first lieutenant in the army, went into the service, Block has been taking an active interest in the Blade, having made his home in Toledo for about a year.

Define OWI, Censorship Office

The line dividing responsibility between the Office of War Information and the Office of Censorship was clearly set forth Saturday (17) in a joint statement covering 'a revision of their agreement concerning collaboration in the handling of information about the war effort.'

The revision, said the joint statement does not alter the basic principles of the original agreement entered into on Nov. 15, 1942, but is

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IMPORTANT NEW RANDOM HOUSE BOOKS

Gideon Planish
BY SINCLAIR LEWIS
N. Y. TIMES BOOK REVIEW: "Sinclair Lewis is back in fighting trim and swinging from the floor . . . no one can carve up a twentieth-century two-timer with more gusto." 438 pages, $2.50

BETWEEN THE Thunder AND THE Sun
BY VINCENT SHEEAN
PHILADELPHIA RECORD: "A dazzling Odyssey . . . we hereby nominate it as 1943's most continuously absorbing reading to date." 428 pages, $3.

Tunis Expedition
BY DARRYL F. ZANUCK
ABEL GREEN in VARIETY: "A closeup of the off-the-record and human relations when a U. S. task force—in this case an expeditionary army—takes over in a strange land, among strange people . . . A breezy book, with good illustrations." $2.

DRESS REHEARSAL
BY QUENTIN REYNOLDS
BOSTON GLOBE: "This is the real thing . . . If you want a robust evening in which you live at the elbow of daring men called Commandos this is it . . . There isn't a dull moment in it . . ." $2.00

GOLDEN WEDDING
BY JO PAGANO
This is a warm and friendly novel about an Italian immigrant family who came to America to find freedom. Mr. Pagano has captured the burning and unquenchable spirit of these people . . . a sympathetic chronicle of how an American family came to be. $2.50

RANDOM HOUSE
20 E. 57 ST. N.Y.

Broadway

Hal Horne has been tapped for the Lambs.

Al Trahan still very ill at Polyclinic hospital.

Nick Holde is general manager of 'Soldiers and Sons,' in rehearsal.

George Skouras to D. C. and thence St. Louis on business o.o.

Ada Dufour in Memorah hospital, Kansas City, Mo., with fractured hip.

June Laurie driving ambulance for Army's big hospital on Staten Island.

Directress Margaret Webster west to see her mother, Dame May Witty.

Charlie Freeman dropped 10 pounds during his short stay in London.

Al Rosen, Al Schacht and Allen Schnebbe are new members of Lambs club.

Jed Harris to Hollywood, where his wife, actress Louise Platt, is an expectant mother.

The Golden Gate Quartet slated for three Paramount pictures, via Jack Bertell of MCA.

Columbia Recording's ad manager, Pat Dolan, now with Col. Donovan in foreign information service.

The Players Club tossed a Lambs Pipe Night at its clubhouse in Gramercy Square Sunday (18).

Irving Berlin was grounded in Indianapolis en route east, coming to N. Y. for one day of fast business talks.

Earl Wilson, nitery editor of the Post, doing a good job. He also insists on billing himself as 'saloon editor.'

The Charioteers, Negro quartet on the Bing Crosby program, signed for a forthcoming Red Skelton (Metro) picture.

Toots Shor stayed up all night to meet Mark Hellinger at the train, the WB producer arriving for a N.Y. looksee.

Harry Kaufman, Benny Bennett and Louis Lotito a threesome in Hot Springs, Ark., for balance of the month.

Sorela Skouras, in private life Mrs. Spyros Skouras, has joined the kitchen brigade of the Stage Door Canteen.

Songsmith Harry Revel's sister, Rene, singer, flew to the Coast to be near her mother, who is undergoing an operation.

Benny Burke, the agent, in Beth David hospital preparatory to undergoing minor operation tomorrow (Thursday).

Benito Collada, El Chico boniface, shifting from Tucson to Asheville, N. C. Getting along fine and due back by summer.

Jack Robbins, the music pub, profiled in next month's Coronet as 'the most powerful personality behind popular music today.'

Julien Duvivier, former French director, in town for two-week stay. He recently finished 'For All We Know' for Universal.

Katherine Corelli, prez of Father Duffy Canteen, bedded by a foot injury sustained when she slipped and fell in a local restaurant.

D. A. Doran will discuss with Sherman Billingsley, Stork Club impresario, the part he is to take in Columbia Picture's 'Cover Girl.'

Construction trouble delaying the new Folies Bergere nitery (Clifford C. Fischer-Arthur Lesser) until mid-May. It's in the Hotel Edison.

Jimmy Savo and Mildred Bailey replace Hazel Scott at Cafe Society Uptown May 10, when the latter goes to Hollywood for Columbia Pic commitment.

Ned Depinet is setting plans for the annual RKO golf tournament either May 19 or 26, likely to be held at the Westchester Country Club, Rye, as last year.

Patricia Kirkland, daughter of Nancy Carroll and Jack Kirkland, is ingenue in Chicago 'Kiss and Tell' cast. Kirkland is now wed to Haila Stoddard.

Harry Hershfield, Ed Ford and Joe Laurie, Jr., topped themselves by riding elephants at the Ringling Circus, current at Madison Square Garden.

Dudley Field Malone, the trial lawyer, who turned actor to play Winston Churchill in 'Mission to Moscow' (WB), arrived in town Friday (16).

The Riley Brothers, Horace and Bud, in their 30s, and longtime Paris residents, now have the Casbah nitery back on their hands, with Max Cassvan out.

Irving Engel, treasurer of Winter Garden, given identification tag as gift from Olsen and Johnson when 'Sons o' Fun' moved to the 46th Street theatre.

Specialty dancer Joan McCracken, of 'Oklahoma,' virtually signed to Warner Bros. She's the girl whose personality almost stole the show opening night.

Laurence Schwab, producer-playwright, in between hibernating at his Miami Beach home, has been fictionizing for the mags. Next week's Liberty has a story by him.

Col. Darryl F. Zanuck's 'Tunis Expedition' is selling well, all proceeds to Army Emergency Relief. The producer himself has donated $1,000 for a flock of books to go to USO canteens.

Ward Morehouse's biography of George M. Cohan, titled 'Yankee Prince,' is slated by Lippincott for fall publishing. The N. Y. Sun drama editor is in Boston all week for more Cohaniana.

Sammy Cahn and Jule Styne, who are to do the score for 'The Umpire's Daughter,' the George Abbott musical, have returned to the Coast pending book revisions by Robert Ardrey and William Roos.

The Village Barn devoting its entire capacity Tuesday next (27) to War Bond Dinners and Suppers, served free of all cost by the management to an expected attendance of 1,500, hope to raise $1,000,000.

Victory Guild, which has made generous gifts to the American Theatre Wing's Merchant Seamen's Club, giving cocktail party at Ambassador hotel May 2 to get funds for same purpose. Mrs. Helen Brandt heads the Guild.

Annie Laurie Williams, literary agent, will tell the N. Y. chapter of Theta Sigma Phi, (National Women's Journalism Fraternity) next Tuesday (27) what makes titles, ideas or published works salable to the studios.

Walt Kuhn's 'Circus People' is exhibiting currently at Duran-Ruel Art Gallery, to coincide with the circus season. Incidentally, agent Mark Hanna agented himself into authoring a 'profile' on Kuhn for Collier's May 8 issue.

Lack of name dance bands, due mostly to transportation difficulties, has forced many club owners to depend on individual talent. Mother Kelly's, for example, offers Hilde Simmons, George Kingen, Lynne Parri and Jerry March.

Miami

Bob Chester and his orch follows Clyde Lucas' band into the Frolic Club.

Charlie's Inn has Carol Chappelle, Lee Voyer, Peggy Greer and music by the Manhattan Serenaders.

Tobacco Road offers George Kelly, Hazel Bruce, Bobbe Duane and Sid Lewis and his Smiling Seminoles.

Hostess Kitty Davis (Airliner) now in the beauty preparation biz as a sideline, merchandizing complete KD Kits for femmes, which will be sold through her nitery.

Drum presents show featuring Lonnie Turner's rejuvenated band, Walter Tall, the Magical Morgans, Judy Merrill and Barbara O'Sullivan and Drum majorette Betty Morgan.

Kitty Davis ballyhoos an all-comedy show that seems to be clicking. Cantu, the magician; Eddie Schafer, the screw-ball m.c.; Dan Tannen, song satirist, and the boxing Thompson Sisters.

Ira's is undergoing redecorations but they are not interfering with the talent, including the Six DeCastro Dancers, Laura Kellogg, Carmen de la Vega, Jeanette Garette and Tommy Nunenz band.

Australia

By Eric Gorrick

Cinemas expect a drop in biz as pay envelopes are slashed.

Dave Lake, Metro sales manager, has recovered from major operation.

Warners still unable to find first-release spot in Sydney for product.

Syd Albright, UA general manager here, is making an extensive coverage of New Zealand.

Actors' Experimental Guild producing 'Punch Without Judy' in Sydney. It's a local setup.

Charles Munro, formerly Hoyts' chief, has opened office in Sydney and anticipates break back into film biz soon.

Mono and Republic pix finding plenty of dates via British Empire Films. Product is sought after in the nabes.

Madame Kirsova is running ballad season in Sydney with local talent under own management. Proceeds go to war funds.

Additional cuts in petrol means the exit of touring shows throughout Australia. Carnivals washed up when petrol was curbed.

Government intends probing film business for additional army manpower. Industry has been compelled to employ plenty of femmes.

More than 5,000 Allied seamen handled weekly at new Merchant Navy Club, Sydney, sponsored by Hoyts under direction Ernest Turnbull.

So successful have the revivals of 'White Horse Inn' and 'Merry Widow' been for Williamson-Tait that other vintage musicals will be unstored for dating in Sydney and Melbourne.

Norman B. Rydge, head of the Greater Union Theatres, is utilizing 'pledge scheme' for third Liberty War Loan. Patrons of all Aussie cinemas are asked to pledge themselves to take war bonds over a limited term. So far it's bringing in plenty of coin for war coffers.

Washington

Morton Downey guest at a hotel Statler party Saturday night (17).

Bob Callahan, staff pianist and organist at WINX, to Camp Lee, Wednesday (21).

Critics gave a party for Dan Terrell, of Loew's publicity, who leaves to be OWI agent in Dublin.

Mario, of dance team of Mario and Floria, joins the Army after playing the Earle theatre, beginning Friday (23).

'Student Prince' company with National theatre orch visited Stage Door Canteen, giving one-hour version of musical.

London

Sutton Dawes, general manager of 20th-Fox, to Eire with a print of 'Black Swan' for Dublin premiere.

Hal Roach is anxious to get Nat Jackley under contract to star in pictures in Hollywood after the war.

Three of the best sellers in sheet music here are 'Mary,' 'Yankee Doodle Dandy' and 'Me and My Gal.'

Archie Menzie's wife, formerly Valerie Frazer, ex-Charles Cochran show girl, mother of a boy, born April 1.

Charles Cochran is to stage ballet, opera and light musical shows in costume in two London parks this summer.

Goal of $1,000,000 set by exhibs for drive for Red Cross Prisoners of War Fund already exceeded, with more to come.

United Artists' 'Stage-Door Canteen' opens at Odeon, Leicester Square, July 23, for eight weeks' guarantee, and expected to stay 12 weeks.

Billy Danvers and Phyllis Robins are appearing in Tom Arnold and Harry Foster's 'DuBarry Was a Lady,' which began a tour in the sticks April 19.

Leslie Grade has lined up new vaudeville unit to tour the provinces headed by Kenway and Young, Celia Lipton, Al Burnett and Jean Adrienne and Eddy Leslie.

Alan Borthwick, News-Chronicle film critic, becomes prexy of Critics Circle, with Daily Herald's Pat Mannock v.p. Circle is pondering on setting up a British Oscar.

'Uncle Harry,' which has been touring for H. M. Tennent, with cast headed by Eric Portman, has not been doing the biz expected and may not come to the West End.

Harry Leader and band, which quit the Palais de Danse, Hammersmith, after three years, goes into the Astoria, Charing Cross road, which is a Gaumont-British house.

Terence Rattigan, the author of 'French Without Tears' and current 'Flare Path,' now flying with U. S. Air Force to get local color for new opus.

Sidney Bernstein in North Africa for Ministry of Information Film Division seeing about film entertainment and propaganda for U. S. troops.

Prince Littler's revival of 'Show Boat' replaces Jay Pomeroy's season of the London Symphony orchestra at Stoll's, Kingsway, end of April, with Mary Ellis making comeback to West End in lead.

Jack Buchanan's new musical, starring himself and Fred Emney, opened at Palace, Manchester, April 19, for two weeks. Show will stay out until a West End theatre becomes available.

Firth Shephard's new revue, expected at the Prince's in a few months, will be headed by Leslie Henson, Sidney Howard, Cyril Fletcher and Elsie and Doris Waters. Latter is big radio and vaudeville team making its first appearance in West End revue.

Pittsburgh

By Hal Cohen

Johnny Harris to Hollywood for Coast opening of his 'Icecapades.'

Hank Senber in town ahead of the Katharine Cornell 'Three Sisters.'

Dancer Dollie Deane into hospital for an operation on an injured leg.

Dramatic Critic Karl Krug's lad, Freddy, in officer training at MIT.

Dixie Shayer on from New York to see her brother, Sammy, off for the Navy.

Drummer Tony Covato third member of Villa Madrid orch doubling in a war job.

Lew Leftons celebrated 25th wedding anniversary last week and Joe Misrachs their 20th.

Belle Baker opens at Yacht Club Easter Monday as star of spot's fourth anniversary show.

Mrs. Eileen Fiske home for few days enroute to Orlando, Fla., to join her husband, Lt. Bob Fiske.

Playhouse held 'Mrs. Moonlight,' guest-starring Julie Haydon, for three extra days beyond two weeks.

May Beegle will be Fortune Gallo's local rep when San Carlo Grand Opera Co. comes to Nixon week of May 3.

Nixon Cafe left Dupree and Charlot out of their contract ahead of time to take booking at Brown Hotel in Louisville.

Panama

By Stan Willis

With Amee Joye planing out of Panama, Yvonne, at the Broadway, is the only stripper left here.

Hector Downes plotting an American show at Balboa Gardens but plane transportation problems make it doubtful.

Vincent Mancas is the new manager of the Club Florida at Colon, currently doing the biggest biz on the Atlantic side.

Authorities have clamped down on Gene Pitt's Club because of the late band blasting. Zone workers complained. Now the spot opens at 6 p.m. and shutters at 11.

Liquor taxes hit a new high during February, with the Government's take from Colon's 140 saloons and niteries yielding $23,800. Provinces added an extra $1,200.

Quarry Heights Beer Garden, for army personnel only, mulling Sunday matinee swing sessions, with band musicians currently in the army contributing to the stint.

Rialto Club is still waiting (at this writing) for its all-American show. Bottleneck on planes is to blame and, meanwhile, the lineup, including Suzanne Daye and the Six Lynn Girls, are tapping their toes in Miami.

Wartime transportation facilities being what they are, Panama is seeing very little of papers or magazines from the states. Feb. 17 issue of 'Variety' was the last to arrive at the Zone Clubhouse, which gets periodicals first.

Panama is swinging toward a 75c film admission. That's the tariff for 'Springtime in the Rockies' (20th), the highest since 'Gone With the Wind' (M-G), and in view of the lack of squawks, it looks like the upped admish scale might stay.

'Panama Hattie' (M-G) film, which opened at the Teatro Cecilia April 8, is boosting trade at Kelley's Ritz. Proprietor of nitery, Mary Lee Kelley, advised on the Panama sequences for Metro during the filming and the filmgoers are anxious to give her the o.o.

Chicago

Show Folks, Inc. have moved their quarters from the Sherman hotel to the Hotel La Salle.

Eddie Seguin, of the Balaban & Katz press department, slated to join the Army around April 26.

Louis Morgan, former theatre manager and film salesman, now advance man for Blackstone, the Magician.

Tim Whelan, RKO director, spent some time in town looking over talent prospects for his next screen musical.

Margaret Faber Dancers, now in a USO Camp Show, have received orders for offshore duty somewhere in the Pacific.

Virginia Seguin new addition to the 20th-Fox exploitation department under Jules Fields.

Dorothy Dorben, Edgewater Beach hotel dance producer, has expanded her production activities to include a line at the Baker hotel, Dallas.

Major Barney Oldfield, former Lincoln (Neb.) 'Variety' correspondent and now at Stout Field, Indianapolis, visited on the Rialto while here for a couple of days.

Variety Club of Illinois initiated 75 new members at the induction dinner held at the club's Blackstone hotel quarters last Tuesday, bringing the membership to 215.

Roddy McDowall, 20th-Fox juvenile player, spent several days here in interests of War Bond and Stamp activities and in visiting crippled children's homes and schools.

Some 300 guests attended the first anniversary party of 'Good Night, Ladies' following the regular performance April 12 in celebration of a year's run at the Blackstone.

M-G's screening of 'The Human Comedy' at the Esquire theatre last Monday night (13) was one of the most successful trade showings ever held here. Thousands of ticket requests had to be turned down.

Chicago Herald-American will again sponsor an 'I Am An American' Day on May 16 and are asking cooperation of show business. Last year's affair, which was emceed by Bob Hope, drew 132,000 people to Soldier Field.

St. Louis

By Sam X. Hurst

Rex Williams, mgr. of Loew's, carrying left wrist in cast since fall in his home.

Yehudi Menuhin drew a SRO to Kiel auditorium for a concert sponsored by the Civic Music League.

Lowell Smith has succeeded Abe Ludecar as asst. mgr. of Loew's. Ludecar now sporting a suit of khaki.

Nat Hall, box office man for the American theatre and Municipal theatre Assn., inducted into Army at Jefferson Barracks, Mo.

A bill to permit suspension of Missouri's annual state fair at Sedalia has been introduced in the Legislature. Present laws require that the fair be held at Sedalia every year.

Vocalists who have inked pacts for p.a. with the Municipal Theatre assn.'s Forest Park playhouse season include Marthe Errolle, Evelyn Wyckoff, Gladys Baxter and Mary Hopple.

Philadelphia

Tony Wheeler, vet announcer, has been named night supervisor of WFIL.

Xavier Cugat gave a demonstration of his caricature work at a local record shop last week.

Fats Waller will open at the keyboard of the Celebrity Bar of the Music Village next Thursday (22).

Silver Lake Inn, on the White Horse pike, shuttered since ban on pleasure driving, reopened last week.

Hedgerow theatre will begin its new season May 1 with initial American performance of Charles Vildrac's 'L'Absence.'

Bea Wain was given a farewell party at Doc Evans' drug store by local press gang, Wednesday night, after her last show at Shangri-La. Estellita, Cuban dancer, is headlining the new show at Shangri-La along with Billy Vines, whose option was lifted.

Hollywood

ZaSu Pitts to Detroit for stage work.

Walt Disney baking out a cold at Palm Springs.

Claudette Colbert laid up with a spinal injury.

Billie Burke returned from New York to resume picture work.

Paul (Scoop) Conlons celebrated their 25th wedding anniversary.

Frank Fay checked in from New York for a picture at Monogram.

Irving Pichel pinch-hitting at 20th-Fox for John Stahl, director, who is ill.

Joseph Moskowitz in from New York for studio conferences at 20th-Fox.

Jack Glenn in town to film the Hollywood Canteen for March of Time.

Capt. Gene Raymond in town for a brief visit with his brother, an air cadet.

Leonard L. Levinson aiding Bob Markoe in scripting Al Jolson's radio show.

Edgar Kennedy cut short his midwest stage tour to make two shorts for RKO.

Ralph Wheelwright shifted from Metro publicity to the studio writing department.

Bert Wheeler returned from 10 months of camp touring in Alaska and Canada.

Joe Kane left the great outdoors at Republic to fight an attack of measles at home.

Frank H. Ferguson, former Los Angeles deputy city attorney, joined 20th-Fox legal staff.

Norman Alley, newsreel cameraman, vacationing in town after 15 months in the South Pacific battle zone.

Brig. Gen. W. H. Harrison, chief of Army Pictorial Services, returned to Washington after inspecting Hollywood studios.

John Scotto is the new assistant to Albert J. Cohen, Republic producer, replacing Ray Marcus, who went into the Army.

Mervyn Leroy appointed to the governing board of Academy of Motion Picture Arts and Sciences to succeed Lloyd Bacon, now in military service.

David O. Selznick commended by the Academy of Motion Picture Arts and Sciences for his dignified handling of the Madame Kai-shek program at Hollywood Bowl.

When you ask for Bill in Republic's publicity bungalow you get five echoes, each answering to the same call. In alphabetic order the Bills are Grossman, Porter, Saal, Thomas and Wallace.

Minneapolis

By Les Rees

Nan BlaKstone into new Casablanca nitery.

'Chuck' Noodleman, RKO salesman, into the army.

Twin City Variety club resuming Saturday night social affairs.

Moe Levy, 20th-Fox district manager, visiting Des Moines branch.

Charlie Fogle, MG home office exchange maintenance rep, in town.

Max Mazur, Columbia city salesman, back on job after long illness.

Hank Kaufman, Columbia manager of exchanges, in from New York.

Tommy Reynolds band held over at Happy Hour for two additional weeks.

Terry McGovern, Par home office booking department representative, a visitor.

Joe Rosen, former Par booker, now in army, hospitalized at Camp Sutton, N. C.

Harry Hirsch, Alvin impresario, to Chicago for Midwest burlesque circuit meeting.

'Junior Miss' and Gilbert & Sullivan Opera Company pencilled into Lyceum for May.

Carol Lundquist and Dolores Larsen, 20th-Fox and RKO bookers, respectively, wedded.

Tommy Dorsey and Horace Heidt into Orpheum in successive weeks, May 7 and 14, respectively.

I. Hansen, owner of Agate, nabe independent house, pioneer local exhibitor, died at age of 70.

Cleveland

By Glenn C. Pullen

Jerry Forstner, Hanna's treasurer, doubling in defense plant.

ZaSu Pitts in town to see K. Elmo Loew's film for Humane Society.

George Gary expects to be inducted before finishing date as 3700 Club's m.c.

Euclid Beach's season preemed by Aud King's crew, with Janie Hodges as new canary.

Herman Pirchner, cafe owner, bought 268 farm to raise poultry and dairy products.

Glover and La Mae back at Hollenden's Vogue Room with Terry Lawler and Hank the Mule.

Joe Standish, acting manager of Loew's Stillman, named permanently, with Gerald Union as assistant.

Joan Spencer, 13, offered role in Irwin Shaw's next Broadway play. Moppet toured in 'Guest in House' last season.

Elmer Gibbons' defense workers' orch at Cleveland Diesel Co. donated $100 to Stage Door Canteen and ditto to Catholic Canteen.

OBITUARIES

JOSEPH W. ENGEL

Joseph W. Engel, 60, film production pioneer, who built the first studio in California and was co-organizer with Adolph Zukor of the original Famous Players, died in New York April 18. Prior to his association with Zukor in the formation of the company which later became Famous Players-Lasky and now is Paramount Pictures, he was treasurer and production manager of Universal.

Engel also was one of the founders of the Metro Co., which became Metro-Goldwyn-Mayer. In the early days of features he was associated in the production of 'Queen Elizabeth,' starring Sarah Bernhardt.

When 'The Four Horsemen' was in early production stages, Engel was credited with having selected Rudolph Valentino for a leading role. He is also said to have taken up direction of the career of Jackie Coogan when Googan's contract with Charlie Chaplin expired after production of 'The Kid.'

With the advent of sound films, Engel remade the silent 'Hell's Angels' into a talking feature for Howard Hughes. It was in this picture he advanced Jean Harlow to stardom. Prior to his retirement in 1939 he had assisted in production of the 'Hopalong Cassidy' series starring Bill Boyd.

Sister and a brother survive.

WILLARD DASHIELL

Willard Dashiell, 76, lawyer, playwright, screen and stage actor, died April 19 at his home in Holyoke, Mass. He is reputed to have been the first American singer to appear in Wagner's 'Parsifal.' After graduating from college with a degree of doctor of laws, he sang in many churches and with several opera companies. He then acted in stock, vaudeville and silent films, appearing on the legit stage in 'American Tragedy,' 'Front Page' and 'White Cargo.'

It was in 'The Great John Gantry' that he made his bow at the old Empire theatre, Holyoke, where he decided to settle.

For many years he directed and appeared in the Poli stock company in Springfield. It was while directing at Trenton, N. J., that he met Mabel Griffith, who become Mrs. Dashiell. His wife gave up acting, though she continued with directing.

ROBERT PAUL

Robert Paul, 73, pioneer British film exhibitor, died March 28 in London. He was first to make and show films of any kind in the United Kingdom and earlier made peepshow pix machines.

Mainly interested in films as a scientific instrument manufacturer, he nevertheless took pix seriously at first, and shot and showed the 1896 Derby. Played the Alhambra, London, with his pictures for months in same year. He was also the inventor with Sir William Bragg of the Bragg-Paul Pulsometer, used for dealing with respiratory paralysis.

Paul had taken little interest in motion pictures in recent years, devoting himself mainly to specialized scientific instruments, inventing one for use in this war which is still an official secret.

BEN DAVIES

Ben Davies, 85, Welsh tenor and for 40 years a star, died at a nursing home near Bath, England, recently after a brief illness.

Starting in light opera, he appeared with the Carl Rose Opera Company, for which he was engaged while singing at a students' performance at the Royal Academy of Music, London. Played for years in grand opera, then turned to oratorio work and was principal tenor at big musical festivals throughout Britain. Sang at coronations of Edward VII, George V and George VI.

Survived by widow, Clare Perry, formerly a soprano in Carl Rose Company, and three children.

LOUIS G. GRESS

Louis G. Gress, 50, musical director of numerous stage hits, died April 14 in Philadelphia after a long illness.

Gress handled the music for Ziegfeld Follies in 1917, taking over the chores for 'Passing Show' at the Winter Garden, N. Y., the following year. In 1920 he joined Eddie Cantor and was musical director of George White's Scandals in 1933.

In 1936 and 1937, Gress was musical director for the Eddie Cantor radio show. Several years ago he conducted an orchestra at the Park Casino, Philly roadhouse, and last year ran pop concerts at the Philadelphia Town Hall.

SAM MERIN

Sam Merin, 32, member of Max Gordon's publicity staff and a former Hollywood writer, died in a Brooklyn hospital April 19 following an appendectomy. Before joining the Gordon staff he also had been a theatrical press agent on the Coast, handling the Alexander Woollcott company of 'The Man Who Came to Dinner,' and the touring companies of 'My Sister Eileen' and 'Junior Miss.'

Surviving are his widow, Edna Reiss, stage and screen actress, whom he married last Jan. 25; parents, a sister and a brother.

GUSTAVE DORET

Gustave Doret, 76, Swiss composer and conductor, died in Lausanne April 18. His compositions included the operas 'Les Armaillas,' 'Le Nain du Hasli,' 'Loys'; the cantata 'Voix de la Patrie' and incidental music to Shakespeare's 'Julius Caesar.'

In 1907-09 Doret led the orchestra of the Paris Opera Comique. He also conducted concerts at the National Exposition, Geneva, in 1896 and the Saint-Saens festival in Vevey in 1913.

In Loving Memory of
JOE YOUNG
Passed Away April 21, 1939
RUTH

TIMOTHEE ADAMOWSKI

Timothee Adamowski, 86, who joined the Boston Symphony orchestra in 1884 and became first violinist and solist for the organization, died in Boston April 18. He had been with the Boston Symphony 23 years, wtth the exception of one year spent in touring Europe. He later joined the faculty of the New England Conservatory of Music, to teach advanced classes in violin.

Widow survives.

CHARLES BURKHARDT

Charles Burkhardt, 66, died in Chicago, April 12, following a long illness. Years ago he was known in burlesque as 'Sliding' Charlie Burkhardt, and in 1920 was a member of the Burkhardt and Roberts vaudeville act. He was a brother of the late Addison Burkhardt who wrote the music for many of the old La Salle theatre, Chicago, shows.

Survived by his widow, two sons and a brother. Burial in Chicago.

GEORGE LYMAN

George Lyman, 76, for years associated with Taylor Holmes in theatrical enterprises, died in Bellevue hospital, N. Y., April 13.

Lyman made his first stage appearance with James T. Powers in 'The Messenger Boy' at Daly's, N. Y., and subsequently appeared with Francis Wilson, Marie Cahill and Eddie Foy.

Funeral under the auspices of the Actors Fund.

C. F. HIESTAND

C. F. Hiestand, 65, magician who played midwest theatres for many years until his retirement several years ago, died recently in St. Louis.

Since Pearl Harbor, Hiestand entertained service men in camps in the St. Louis area. Last performance was at the Jefferson Barracks, Mo., Replacement Center two weeks ago.

Widow and two daughters survive.

PEGGY BARKER

Peggy Barker, 38, former vaudeville player and recently a member of Republic Pictures' publicity staff, died April 9 in North Hollywood following a long illness. With her husband, Ambrose Barker, now a Republic press agent, deceased toured the world for several years as an English comedy vaude team.

CRAIG Y. RIDDLE

Craig Y. Riddle, 69, for many years manager of the Lake theatre, Meyers Lake Park, Canton, O., died in that city April 10. He also managed Meyers Lake Park for several seasons and was first mayor of that village.

His widow, a daughter and a son survive.

JAMES CUSHING

James Cushing, former manager of the old Emporium theatre and the Suffolk theatre, Holyoke, Mass., died April 16 in Holyoke. At the time of his death, he was on the staff of the New Holyoke theatre, legit house.

Two brothers and two sisters survive.

HENRY BLACK FITZGERALD

Henry Black Fitzgerald, 73, veteran stage actor, died in New York, April 18. He began his acting career in Scotland after having started in newspaper work. Coming to New York in 1920, he had roles in many Broadway productions.

Sister survives.

LEE BARTH

Lee Barth, 60, veteran vaude performer, died in Roosevelt hospital, N. Y., April 20.

For years he had played a single act on the Keith-Albee, Loew and other circuits.

JACK HALLIGAN

Jack Halligan, 54, died April 13 in Chicago of a heart attack.

At one time a member of the vaudeville team of Halligan and Lee, he had been connected for the past few years with the Conklin Canadian Shows.

WILLIAM E JACKSON

William E. Jackson, 39, general sales manager of Westinghouse Radio Stations, Inc., died April 16 at his Merion, Pa., home.

Further details in radio department.

GILBERT HENZE

Gilbert Henze is the first war casualty for station WHO, Des Moines.

Henze, guitar-playing tenor of the Lads of Harmony team, died of wounds received in the Solomons area.

Hugo Markendorf, about 63, widely known maker of picture frames, mirrors and other material for lobbies of N. Y. theatres, legit as well as film, died in New York Monday (19) of a heart attack.

Jane McIntyre, 75, sister of Frank McIntyre, stage, screen and radio actor, died in Ann Arbor, Mich., April 16.

BIRTHS

Mr. and Mrs. Bernard Lusher, a daughter, in Hollywood, April 13. Father is secretary of Screen Office Employes Guild.

Mr. and Mrs. Barney Rapp, daughter, in Cincinnati, April 12. Father is orchestra leader; mother former Ruby Wright, featured vocalist with Rapp band.

Mr. and Mrs. Cal Tinney, daughter, in New York, April 12. Father is MBS commentator.

Mr. and Mrs. Jack Blumberg, a daughter, in Philadelphia, April 13. Father is manager of Senate, Philly.

Mr. and Mrs. Paul Groesse, son, in Santa Monica, April 11. Father is an art director at Metro.

Mr. and Mrs. Ben Muros, daughter, in Pittsburgh, April 12. Father is continuity chief at WCAE.

Mr. and Mrs. Lee J. Cobb, son, in Hollywood, April 16. Mother was Helen Beverly of stage and screen. Father is a contract player at 20th-Fox.

Mr. and Mrs. Herb Flaig, son, in Cincinnati, April 15. Father is assistant sales manager of WLW.

Mr. and Mrs. Roy Rogers, daughter, April 17 in Hollywood. Father, cowboy film star.

Jimmy Eliott

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one week, but the kid gained confidence, so much so that the bug got bigger and he decided that next year he would produce a play on Broadway.

It takes a script first of all, so he got the script by reading plays for Brock Pemberton and Alexander Kirkland and letting it be noised around that he was in the market for a play. One day a special delivery messenger brought a package from a Corporal Irving Elman, USA, and Elliot was in business. He says he read it on the hot roof and laughed, and anything that can make anyone laugh on a hot roof has something. He got together with the author, told him about his revisions and they concurred.

It also takes money, so Elliot got it by sending out copies of the script to wealthy people he had met, asking if they would put up some money. The answers that came back were encouraging, but not remunerative. But, finally, Otto Diehl, who was chief electrician for the late Sam H. Harris, and who is wiring the show, came in with a couple of grand, as did the scenic designer, Wolfgang Roth. Things were rolling fine, for Olli Rey, an actor friend who was in the Army, and who happened to hear about the venture while on furlough, read the script and put up a couple thousand more. Then the playwright showed up with a backer, who is none other than Hatcher Hughes, his old playwrighting prof at Columbia University, and the needed amount was slowly growing.

However, Elliot was still plenty of greenbacks away when he got a call from Bob Hawks, of radio, who called him up and said he had read the script, and would like to see the producer. Elliot made an appointment, and Hawks finally came in for a $6,000 piece. To add the finishing touch, playwright Elman shows up with some more dough, this time put up by his uncle, and Elliot was in business.

And so, some weeks later, after hiring John Kennedy to direct, on the advice of Kaufman and Hart, who take him seriously, the 10 members of the cast are hard at work trying to make Jimmy Elliot his first million via 'The First Million.'

MARRIAGES

Dorothy Morris to Ensign Marvin Moffie, in Los Angeles, April 14. Bride is a contract player at Metro.

Joan Levant to Jules Green, in Pittsburgh, April 14. Bride's a niece of Oscar Levant; groom's with WB theatre booking department in Pitt.

Olive Wetzel to Mike Gallagher, in Pittsburgh, April 10. Groom's a theatrical concessionaire.

Edla Benjamin to Lt. Peter Kusick, April 17, in Washington, by proxy. Bride, a writer with the Office of War Information, is the daughter of scenic designer, Aline Bernstein. Groom is with the Army, stationed in England.

Linda Darnell to Sgt. Peverell Marley, in Las Vegas, Nev., April 18. Bride is film actress; groom, former Hollywood cameraman, now in army.

Inside Stuff—Legit

(Continued from page 51)

announced early last week, attendance at the theatre improved at every performance. Kingsley's 'Men in White,' produced at the Broadhurst, won the Pulitzer prize for the season of 1933-34, but at that time the critics weren't handing out honors to authors. Later, they started choosing 'best plays,' because they were irked by the Pulitzer selections. Kingsley's 'Dead End,' a hit at the Belasco in 1935-36, drew wide attention but none of the latter prizes.

'Patriots' was cited by the Newspaper Guild also as 'The play of the year which best promotes the principles underlying the Four Freedoms.' Guild will present its plaque in the form of a stick of type set in a metal base. Last week, too, the Theatre Club selected the historical drama as the season's top play.

Harry Forwood, of the Oscar Serlin office, has gotten out a 22-page chronology of the Empire theatre, N. Y., which recently celebrated its 50th year. It is the only definite listing of productions in calendar sequence and was compiled from programs, amusement directories, theatre annuals and personal records.

From 1893 to 1943 the Empire has had 264 shows, including the present one, 'Life With Father,' now in its fourth year. It was produced by Serlin.

Shows which played the house are listed with authorship credits and the casts. Also included are the number of performances and weeks played by each. 'Father' holds the run record.

May Davenport Seymour, curator of the Theatre Collection of the Museum of the City of New York, assisted in the research.

At 2:15 Saturday (17) afternoon a fire in the Piccadilly hotel kitchen below the street level brought apparatus that clogged the street between Broadway and Eighth avenue. Circus Bar was emptied and much smoke clouded the street and seeped into all rooms. With police on the job, traffic was shunted off the thoroughfare and ticket sales at the box-offices of the Music Box ('Star and Garter'), Booth ('Blithe Spirit'), Plymouth ('Skin of Our Teeth'), Royale ('Counsellor at Law') and Golden ('Angel Street') ceased abruptly.

Fire engines pumped water into the hotel basement and disturbed performances for more than an hour and a half. No casualties.

Hoofing comedian in one of Broadway's recent arrivals sweated profusely on opening night, which seemed strange since the weather was hardly balmy. It was later discerned that the fellow was worried but not about the premiere. Seems that although he fared well enough in stage jobs in the past 10 years, he did not file nor pay on his income tax. And the government caught up with him.

Jed Harris wants to buy in on Mike Todd's 'Ghost in the Woodpile,' the Gypsy Rose Lee play which is said to kid herself and 'the little colored boy who writes my stuff' (a la the Irving Berlin legend). Harris, also, thinks the play would be ideally cast with Miss Lee starred, but impresario Todd has other plans for her; besides, 'Star and Garter,' in which Gypola is both the star and garter, is still doing sturdy b.o.

Laurence Schwab, former legit producer now living in Miami Beach, has been writing short stories for the past several months. First to appear is 'No Ham and Eggs in Hell,' to appear in the May 1 issue of Liberty. It is a war story scened in the North African mountains during the present campaign.

Job Freeze

Continued from page 3

engaged in a non-essential activity may transfer at will to picture production or broadcasting for more money. This is permitted because the Government wants people to shift from non-essential to essential activities.

No worker now employed in films or radio may change to another essential industry for more money without WMC permission.

No worker now employed in any of 35 essential activities may transfer, for more money, to radio or films without WMC permission.

Permission will not be granted in any of these cases unless WMC is convinced the shift will aid the war effort.

However, no permission is required to shift from radio or films to other essential activities for the same or less money, or vice versa.

Hays Keynotes

Continued from page 7

victory. Then he traced the various work being done by the industry not only in bond campaigns, Red Cross work, star appearances, etc., but in turning out the type of screen fare needed by the nation's populace.

He pointed to the fact that 4,700 complete film programs for non-admission showings in overseas areas had been donated by the film business to the War Department. This reflected the free film service which the industry established shortly after this country entered the war.

Hays stressed the great importance of freedom of expression on the screen. He pointed out that the films' decadence under totalitarian rule is shown by what happened to German pictures when they became the medium of Nazi propaganda, and that on the contrary the American motion picture industry has served the cause of unity in this war, as Roosevelt observed, 'without the slightest resort to the totalitarian methods of our enemy.' He said that present conditions give added impetus to the importance of freedom of the screen.

Night Club Reviews

Continued from page 49

BLACKHAWK, CHI

tions run by Chuck Foster and his music, current tenants of the bandstand here. He has changed his instrumentation since he first came into favor around here while playing the Stevens hotel a couple of seasons back and the outfit is swingier than before.

Foster changes his tones with the time of evening. At dinner hour they are soft and sweet and as the hour grows later the brasses get stronger. For dancing he mixes them up and provides smooth, danceable rhythms. Billy Blair, hefty bass fiddler, sings 'Five By Five' and 'Ding Dong Daddy' in a pleasing manner during the floor show, and Dottie Dotson also has a spot on the bill, besides singing with the band.

Miss Dodson overdoes the cute stuff in selling 'Knock Me a Kiss' and 'Something About a Soldier' but otherwise is okay. Ray Robbins, one of the trumpet players, clicked with his languid interpretations of 'As Times Goes By' and 'She's Funny That Way.' The band's playing of a Tschaikowsky medley is one of the show's highlights.

The Stadlers do three dance routines, first a waltz, followed by a 'Cook's Tour' number that is much more effective on the stage than in a spot like this, and lastly their rag doll routine, the best of their repertoire. Scored nicely.

Richard Buckley, using an exaggerated English accent, gives a vocal impression of Louis Armstrong singing 'When You're Smiling' and then recruits a quartet of soldiers and sailors from the audience for pantomiming as he impersonates four characters of the Amos 'n Andy program. Drew good applause. *Morg.*

GLASS HAT, N. Y.

(BELMONT-PLAZA HOTEL)

Harry Stockwell, Karen Zoska, Edith Waters, Kepi Clarque, Varios & Vida, Ming & Ling, Douglas Bros. (2), Hal Saunders orch (10), Joe Pafumy Rhumba Orch (6); $2 minimum weekdays; $2.50 Saturdays and holidays.

With each of the seven turns contributing to an international flavor, the management has whipped together a 'United Nations Revue.' It's a departure from the recent presentations at this Belmont-Plaza nitery, lacking the line of girls, production numbers and elaborate customing stressed previously. But judging from audience reaction when caught the revised layout, with emphasis on talent, should find as much favor with the patrons. Chief fault at dinner show preem was in too-lengthy 84-minute running time.

Currently holding forth as m.c. is Harry Stockwell, who sang the Prince in Disney's 'Snow White' (RKO). He has a pleasing personality and scores heavily in his own turn as he makes a play for femme reaction, using a paying customer for the 'love interest' as he sells the top tunes from the Disney film.

Karen Zoska, Russian dancer, introed by Stockwell via a glowing tribute to the heroic Soviet troops, is on first with several folk dances, exhibiting unusual endurance and control. Edith Waters, English singer, displays a well-trained voice, a fresh and charming appearance but the total effect is cheapened by unnecessary and exaggerated mugging. Varios and Vida, youthful Latin dancers, are the below-the-border reps, the mixed duo scoring with samba and other routines.

The Free French are having their innings on the bill through the simple expedient of Keith Clark, the comic - magician, becoming Kepi Clarque for the occasion. What hasn't changed is his smooth, engaging patter as he sells his hocus-pocus with maximum results. Ming and Ling, two Chinese boys who bill themselves as the 'Burma Road hillbillies,' wham over a routine of songs, comedy and imitations. Their stuff is the show's standout. Douglas Brothers, a couple of colored hoofers, close. In view of show's length, the act could easily be eliminated. Hal Saunders' orch continues to turn out excellent music for the show and customer hoofing, alternating in the latter department with Joe Pafumy's rhumba orch.

Room was filled to capacity at dinner show Thursday (15). *Rose.*

EMBASSY, PHILLY

Philadelphia, April 15.

Lorna Byron, Nina Lunn, Mignon, George Clifford, Carlisle Sisters (2), Embassylphs (6), Pat Shevlin, Orch, Eric Correa rhumba band; $1.50 minimum.

George Clifford once again comes up with an entertaining revue. Unlike most producers in these parts, Clifford doesn't ape the New York brand of nitery presentation, but gives his shows, in lyric and tempo, a native Philly tone.

The show tees off with the house line (Embassylphs), Clifford and the Carlisle Sisters in a number titled 'This Is Not the Follies Mr. Jones,' a travesty on the recent appearance of the 'Follies' here, with clever lyrics written by Clifford.

Next is introduced Nina Lunn (New Acts), making her first professional appearance with a series of songs.

Mignon, formerly of the dance team of Mignon & Manor, (latter is now in the Army), does a single hoof specialty in which she's hampered by the small floor. She must tailor her steps down to fit the tiny dance space at the Embassy.

Lorna Byron, playing her first date in Philly, looks like a welcome addition to the nitery picture here. She's a looker with an abundance of poise and a talent for selling songs. She has a fine set of pipes preferring to do her stint without a mike. She tees off with 'Something for the Boys' then shows her versatility with a medley including 'Kiss in the Dark' and 'Why Do I Love You,' then switches the metier to 'Black Magic,' winding up with 'Mamma Ucero.' She found it hard getting away, the customers pounding for more. Finale has the entire company in a novel Easter parade number with special lyrics and music by Clifford.

Music for show and dansapation is ably provided by Pat Shevlin's crew. Lulls are taken care of by Eric Correa's four-man rhumba unit.

House was sold out for dinner (Thursday) when caught. *Shal.*

NIXON CAFE, PITT

Pittsburgh, April 16.

Al Marsico Orch (8), Bob Carter, Capella & Patricia, Joan Brandon, Dupree & Charlot; $1 per couple cover.

In Capella & Patricia, Tony Conforti has one of the best dance teams ever to play his downstairs spot. They're strictly class and ballroomology is underscored with gracefulness and intelligence. Do four and five numbers each show, all differently executed, and their flash finishes are socko with Capella twirling her around like an adagio dervish over the top of his head with one hand.

Joan Brandon is a cute, blonde magician with a swell bag of tricks, including the cocktail shaker that pours out every drink. Does everything with a showy flair and an original presentation. Gal's had good training; as a youngster, she was part of the act of her father, who called himself the Great Brandoni, w.k. magi in his time. Dupree and Charlot are an attractive couple on the dance floor, specializing in light musical comedy routines and high kicking, so there's no conflict with Capella & Patricia. Neither boy nor girl stands much more than five feet and make a winning combination both in talent and appearance. Bob Carter still around as m.c. and featured vocalist, and still knocking the femmes into a pashy swoon with his high class balladry, while Al Marsico's music continues to be what Nixon's quite-steady clientele wants in way of dance rhythms. *Cohen.*

ESQUIRE, MONTREAL

Montreal, April 15.

Fisher & White, La Moris (12), Bobby Rollins, Esquirettes (8), Show Girls (6), Armand Meerte Orch (8), Julio Reyes Band (3); no cover; minimum $1 to $1.50.

This class nitery, with its intimate decor and usually demure atmosphere, adds to the steadies with many word-of-mouth attracted payees because of its current bill. Reason is largely the zany Fisher and White act.

Team of comics with a midget piano put on a show different from anything seen in recent months in the local boites. Fisher, seated at piano, straights to White and both give out with corny imitation Russian and Mexican songs, scraps of opera and pop tunes, seasoned with screwball gestures, facial contortions, and robot dances that are right on the beam. Teeing off slow, team crescendos into a pace that has the orch working at full stretch to keep up. Turn netted plenty salvos to a smash finish.

The La Moris have a standard routine of ballroomology with flock of lifts and whirls that garnered nice hand. Girl is a personable miss who steps a neat terp; man knows his stuff and puts it over deftly.

Bobby Rollins, pleasant mannered m.c., keeps show rolling with little or no lost motion. Esquirettes and show girls are plenty eye-filling, smartly wardrobed and handle varied routines cleverly. The Meerte orch answers all requirements for acts and dancing and Reyes relay band fills in adequately. Trade promising at this mid-week catching. *Lane.*

Marine Room, Panama

(Hotel International)

Panama, April 13.

Panama is cueing itself toward a flourishing after-the-war nitery biz in which, it's freely predicted, American talent will play a leading role. Opening of the ultra Hotel International April 5, with its swank Marine Room on the ground floor, is regarded as a prelude to 'the new era,' as the agents here put it.

Bill Liebow, currently regarded as the Zone's 'farsighted boy,' brought in H. J. Caldwell, the American designer, to set the motif for the International and, as far as Panama's concerned, it's something out of the 'Arabian Nights.' That goes, too, for the Marine Room, for which Paul Simone, local artist, did the murals. Opening night business was terrific, with the doors closing as early as 7:45. Located in the heart of Panama City, in Plaza Cinco de Mayo, opposite the railroad station, the spot has as rosy a future as anything in the Zone, and Liebow, the American, who has had many successful business years in the tropics, will devote his full time to the hotel and Marine Room.

Nitery currently features Cesar Gonzmart's orch, composed mostly of Panamanians, but with a Cuban background. Featured gal is from Cuba, Fantasia Novoa, who shakes a pair of maracas and pipes Latin tunes. The elevated cocktail bar, overlooking the room, blends neatly into the smart atmosphere. The lobby cocktail lounge is also a natural and has been doing terrific biz.

Wet season, just about starting, has stymied plans for a roof garden, but, with no competition, the next dry season is expected to find the garden taking the trade away from the Zone's beer gardens.

Pepe, with his enormous following due to his years as a fixture at Kelley's, across the way, has been brought in to head the bar staff and is already a big asset. *Stan.*

Ringling Circus Pays Bonuses

Liberal bonuses were distributed to employees of the Ringling, Barnum & Bailey circus before the show opened its season recently at Madison Square Garden, New York, the gratuities being indicative of the big profits earned by the outfit.

Robert Ringling, new president of the circus corp, gave out the bonuses, fulfilling a promise made last fall by John Ringling North, then head of the big top. Latter said that if the show went out this season the bonuses would be forthcoming, there being doubt whether the war would interfere with the show going onto the lot this year. That explains why the coin was distributed at the season's start. It's the first time a bonus has been paid by the show since the late Charles Ringling made such distributions. His son, Robert, is expected to follow the custom granted the circus has another successful season.

Robert Ringling was elected president of the circus last week at a board meeting held in the Ringling N. Y. offices. Other officers: James A. Haley, Aubrey Ringling and Mrs. Charles Ringling, vice-presidents; William P. Dunn, Jr. (Manufacturers Trust Co.), treasurer; John F. Reddy, Jr., who is not concerned with the circus management this season, was retained as a member of the board. North is reported going to Mexico, there to present a circus with Norman Bel Geddes.

Ringling show has gotten a number of network radio breaks, Beverly Kelley, in charge of that section of the outfit's publicity setup, supplying talent to several sponsored programs. It's understood that the big top has been invited to participate in a number of programs. Only a little money has been used for radio, that going for spot local broadcasts.

Ticket sale at the Garden has been so strong that Fred C. DeWolfe, shows's treasurer, refused to increase allotments to the Broadway agencies before the show opened, and he planned to cut down the number of tickets distributed in that manner.

Frank Braden, the show's head writer of publicity, was A.W.O.L., and so Allen J. Lester was elevated to chief assistant to Roland Butler, outfit's press head.

4 Hurt as Carny 'Loop' Topples in St. Louis

St. Louis, April 20.

Four youths were injured, one seriously, last week when a 'Loop-a-Plane' ride of the Greater Exposition Shows, a carny, toppled and pinioned them inside the car. It required 20 minutes of strenuous work on the part of cops, armed with crowbars, to extricate the victims.

Police said the device was braced in an upright position by means of a chain attached to the axle and running to a heavy weight buried in the ground. Bolts on the brace sheared off, causing the car to fall. The show, according to police, is owned by John Francis.

Literati

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designed solely to clarify the practical working arrangement between the two agencies. It is in line with Executive Order 9182 signed by the President on June 13, 1942, establishing the Office of War Information and directing its collaboration with the Office of Censorship.

'Expressed broadly,' the agreement says, 'the responsibility of the Office of War Information is to disseminate and publish information about the Nation's war effort; that of the Office of Censorship is to keep out of enemy hands information about the war effort which could be used to damage the United States.'

'The agreement defines the responsibility of the Office of War Information in the issuance of news and radio broadcasting information originating in Government agencies, and recognizes that negative control over information pertaining to the war effort originated by non-government sources is vested solely in the Office of Censorship.'

Weil's Coast Trip

Chester Weil of King Features is making his first Hollywood trip with an eye to pix rights for the syndicate's sundry contractees.

It's the first time the syndicate went out after the pix coin so directly.

Latin-American Prize Winners

Pierre Marcelin and Philippe Thoby-Marcelin, of Haiti, authors of 'Canape-Vert,' are the winners of the $2,000 award in the fiction section of the Second Latin-American Literary Prize Competition. The winner of the $2,000 non-fiction prize is Mrs. Argentina Diaz Lozano of Honduras for her book, 'Peregrinaje,' and Fernando Alegria of Chile won the $1,000 award for his juvenile, 'Lautaro: El Joven Libertador de Arauco.' Messrs. Carcelin are cousins.

The competition was sponsored by the Division of Intellectual Cooperation of the Pan-American Union and Farrar & Rinehart. The international jury was composed of Ernesto Montenegro, Blair Niles and John Dos Passos for the fiction and non-fiction sections; and of Blanche Shaffer, librarian of the Children's Book Collection of the League of Nations, and Delia Goetz, who is on the staff of the Washington Bureau of the Foreign Policy Association, for the juvenile section. Every Latin-American country with the exception of Panama participated.

Perelman-Cerf OK Again

S. J. Perelman and Bennett Cerf, prez of Random House, have kissed and made up and RH will bring out a volume of 'Perelman's Best' in the fall. Meantime his 'Dream Department' has hit over 7,500 copies, which is thrice his last book.

Humorist took exception to Cerf's comedic fly-leaf intros, and Sally Benson ('Junior Miss') added to the fire in a radio interview that created a bit of a casus belli in the publishing business.

Cerf, for his part, thinks that one of the funniest publication annotations years ago was a fly-leaf memo by Simon & Schuster to Perelman's 'Dawn Ginsberg's Revenge,' which stated 'This book does not stop at Yinkers,' and which got considerable attention. When Random House acquired Perelman, Cerf did a humorous intro to 'Dream Department,' but Perelman observed, 'Publishers should not try to compete with their authors, especially with comedy, if it's a comedy book basically.'

Random House has also signed Arthur Kober for the 'Benny Greenspan, the Hollywood Agent' series (New Yorker), and F. Hugh Herbert's Good Housekeeping pieces, which made up 'Kiss and Tell,' the current George Abbott play success.

That OWI Factional Mess

The teapot tempest row, which led to the resignation of 15 OWI writers and researchers last week, has kicked up plenty dust in Washington, but is not merely what the hard-hitting 15 tried to make it out to be—a battle between the pure in heart and ballyhooing admen. Like most stories, this one has two sides, although the public apparently got only one.

The pamphlet-writing unit came over to OWI some months back when Elmer Davis inherited it from the old Office of Facts and Figures. Unit maintained its complete independence and the temperament of a prima donna until recently, when Davis streamlined OWI and handed the pamphleteers over to George Lyon, former Scripps-Howard editor and chief of the OWI domestic news branch.

Then the pot began to sizzle. It was not until that point that the writers began to tell newsmen that OWI was holding back and softening a food report which the unit had done in January. It was not until then that the 15 decided OWI had been sold down the river to the ballyhood boys from the ad agencies and that ballyhoo was being substituted for fact and truth by OWI.

The four men picked on by the 15 belie the ballyhoo story. They are Davis, himself (who was supposed to be a victim of his underlings' dirty work); Gardner Cowles, Jr., magazine and newspaper publisher and chief of the domestic branch of OWI; Jim Allen, ex-newsman, and William B. Lewis, former CBS v.p. in charge of programming.

Here are some facts from that other side of the case which did not get the newspaper play:

The pamphlet unit of 46 persons had an annual payroll of $158,900 and a year's printing bill of $212,752. For this they turned out 18 or 19 pamphlets, printed a few others such as the Baruch Committee rubber report, with whose writing they had no connection, and did some miscellaneous jobs of speech and statement writing.

They refused to work to deadlines, asserting this would ruin creative writing. Just before they quit they told Lyon they would stay long enough to finish some jobs they were engaged on, if he would guarantee to print them in pamphlet form. Lyon, normally the quietest of men, told them he had been a newspaperman for years and had never before heard of a reporter telling an editor he would not cover a story unless he was guaranteed it would be on Page 1. For his part, said Lyon in some temper, he would make no promises of any kind and would they please leave quietly by the nearest exit.

As a matter of fact, OWI has seen the storm warnings and knows Congress will trim its budget requests. Recently it has cut down sharply on expenses for pamphlets. This did not sit well with the 15 who believed that everything they did should go down on slick paper.

No Jury for Newsmen

A wartime emergency measure, exempting from jury duty newspaper editors, copyreaders and reporters regularly employed by a daily, semi-weekly or weekly newspaper, was signed in Albany Wednesday (14) by Governor Dewey.

Known as the Hampton-Reoux bill, the measure is effective until July 1, 1944.

U.S. Pix In U.S.S.R.

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department been buying American films, 'but prices so high we can't get many as we want—we need money for the war.' Then he said he thought it important that the two nations exchange films to let each see how the other is fighting and living in this war against the common enemy.

One of the best known women in Moscow today is Lady Hamilton.' She's a favorite topic of conversation . . . subway, street corners, anywhere where you find a group of Russians. It took me several days to discover when Moscow speaks about the lady friend of Britain's famous Lord Nelson—'Lady Hamilton,' it's a film. Last week the British-produced motion picture, 'Lady Hamilton,' opened in Moscow theatres and immediately set record. It's now playing in one theatre and seems set for permanent run. I have known dozen Russians who have seen picure three, four times—and Russians never go to the theatre alone. They go in groups.

It's a mystery to foreigners here why Russians take such an avid interest in last century doings—a man and woman they never saw or heard of before. But this, in many ways, is a mysterious country.

For example, no one ever figured out why not a too good Hollywood comedy, 'Three Musketeers,' starring the Ritz Bros. has been running steadily somewhere in Moscow for over six months. When a Russian likes something he really likes it and he doesn't consider he knows anything about a motion picture or play unless he sees it three or four times. That tradition extends even to film and theatre critics. They don't write anything about a production until they see it half dozen times or more.

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